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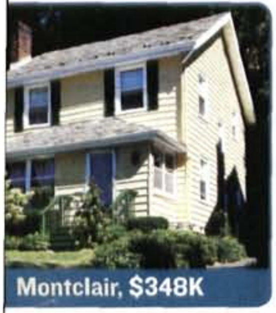
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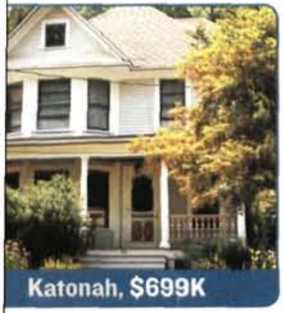
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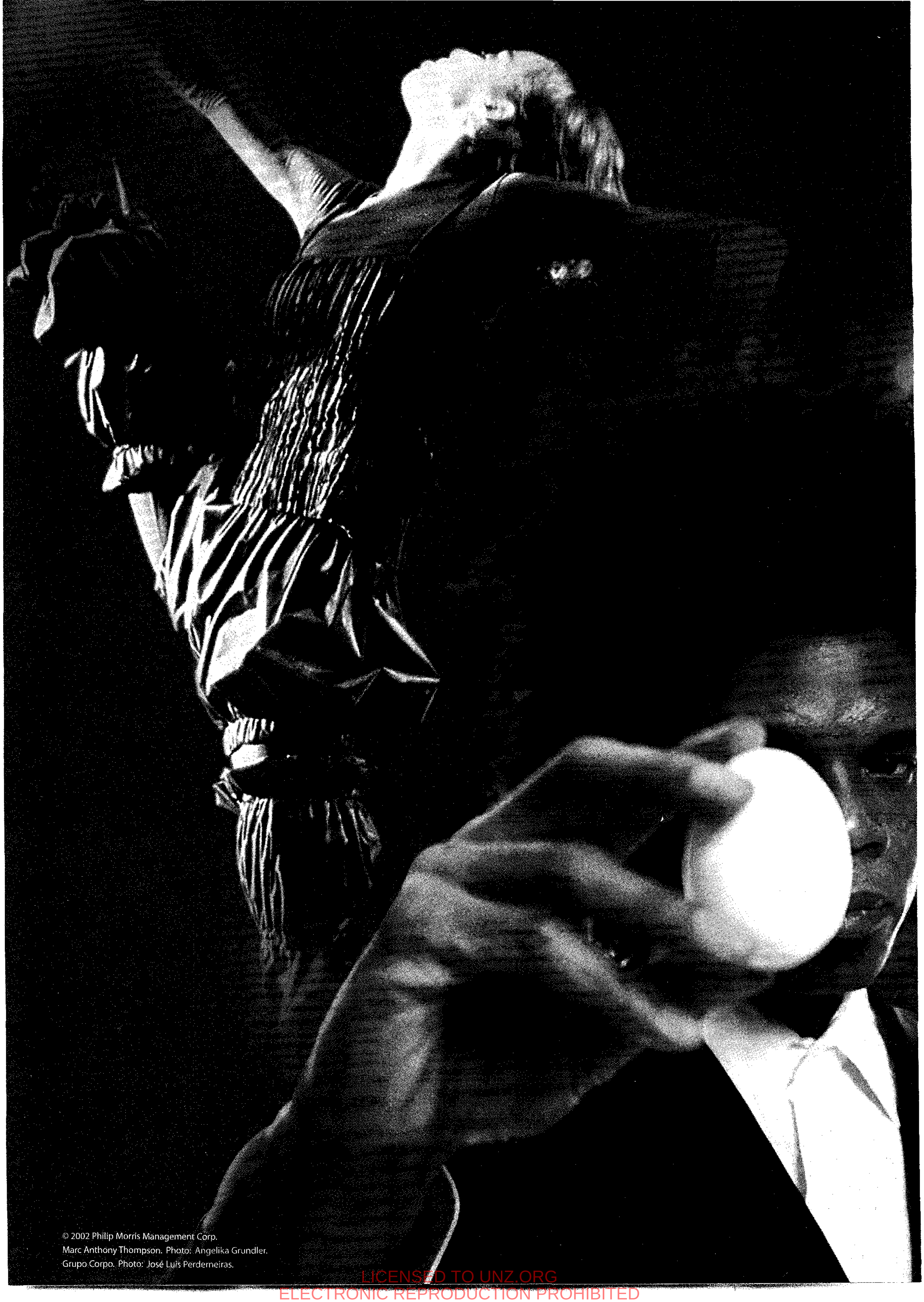

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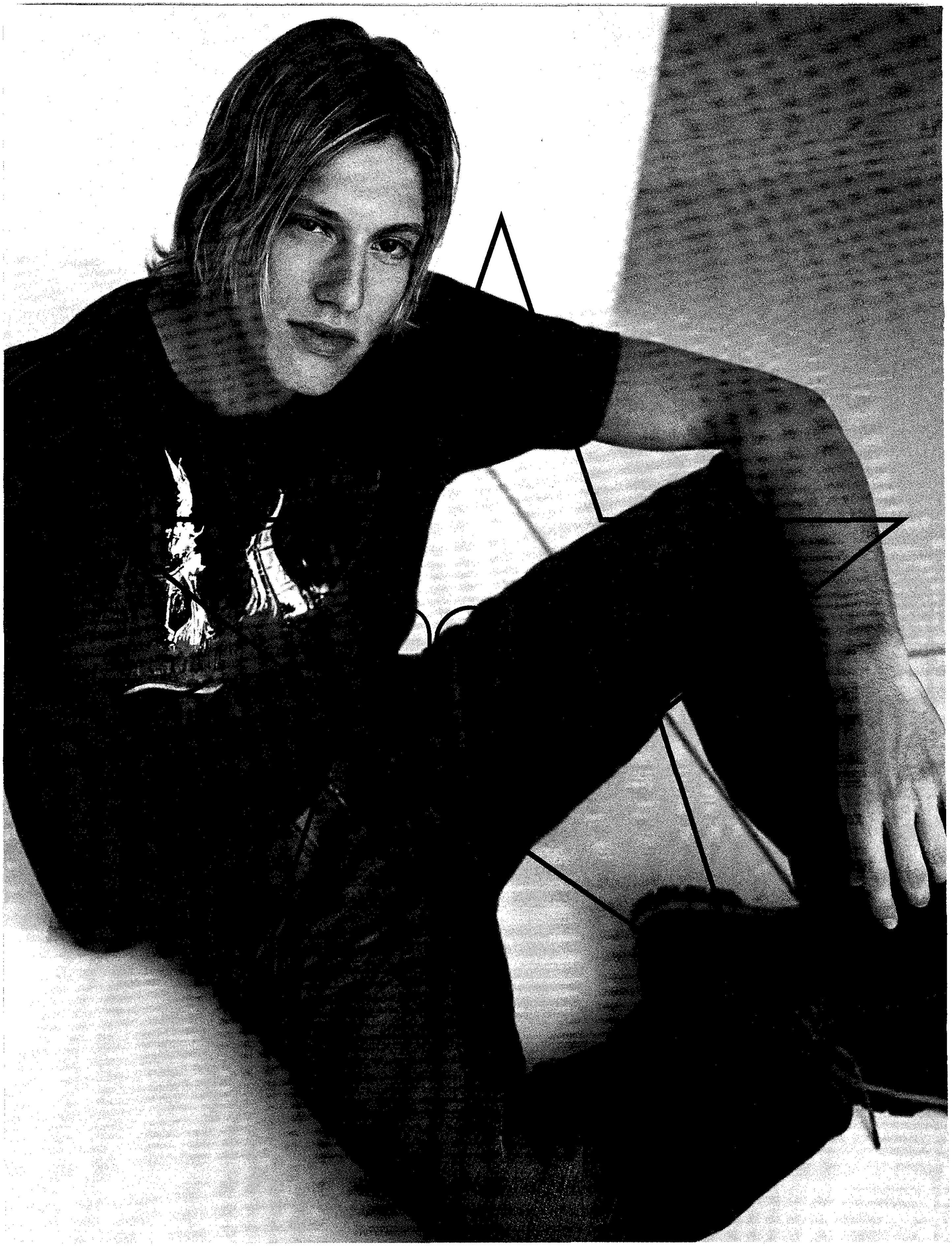

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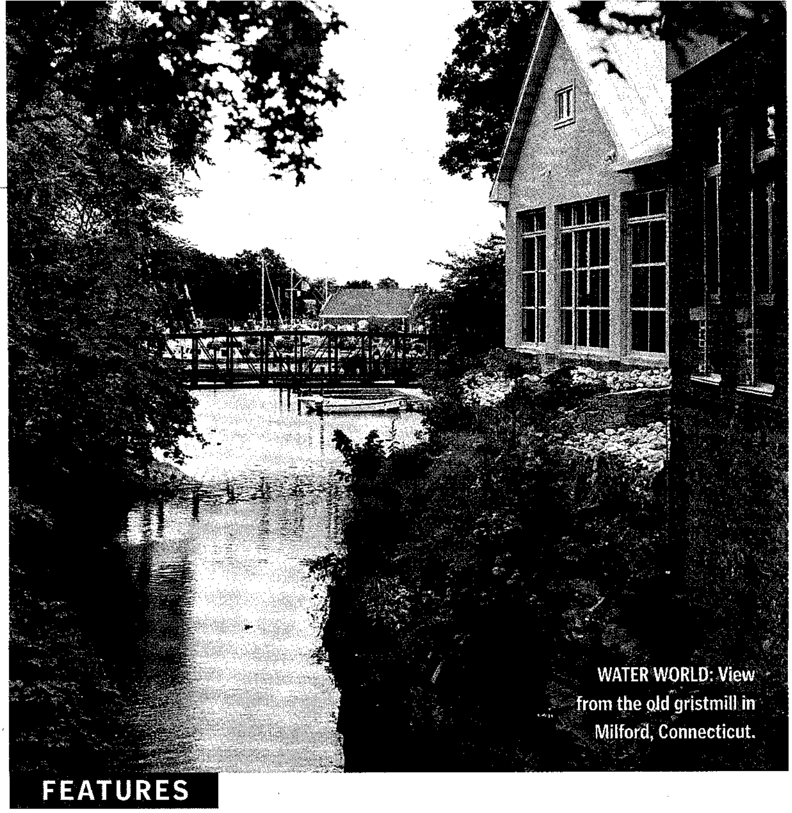

WATER WORLD: View from the old gristmill in Milford, Connecticut.

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Go Westchester, Young Man By Marion Maneker

It all began when his toddler didn't get into the "right" preschool (the horror!). From there, it was an odyssey: lost sleep weighing the benefits of the city versus the suburbs, New Jersey versus New York; trips to towns where shocked real-estate agents declared there was "nothing, *nothing*" in their price range, towns where houses vanished in a weekend. And then, finally, the word that he never thought he could speak, with feeling, outside of Manhattan: "home."

Greener Pastures

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The Train Gang By Mark Horowitz

New Yorkers who don't commute like to feel sorry for those who do—all that soul-deadening train time. But commuters share a guilty secret: They love it.

38 **Boyfriends for Hire** By Kyle York Spencer

Need a man to rub your shoulders? Listen to your problems? Look good on your arm? Meet the city's new breed of trainers, massage therapists, and Pilates instructors, who work overtime to be your Mr. Right. Just don't take them off the payroll.

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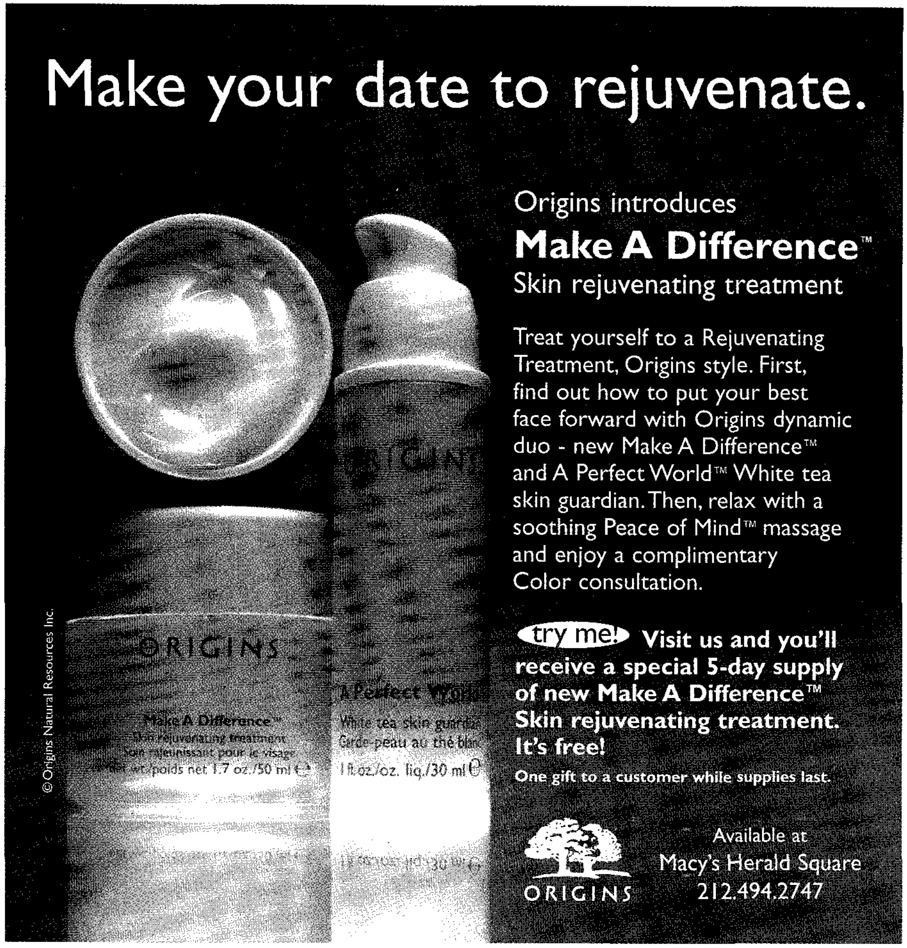

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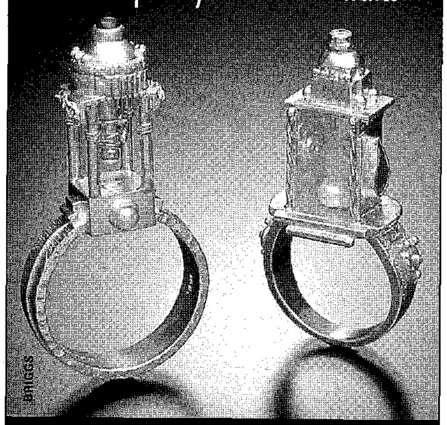

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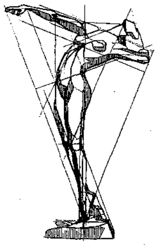

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Letters

"Your 9/11 issue showed what New Yorkers are made of."
—Dale Hopson

9/11/02

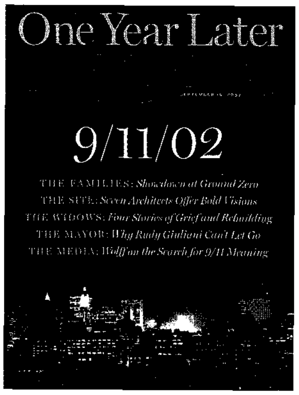
I dreaded another magazine with coverage of 9/11, but it seems you really showed what we New Yorkers are made of. This issue [September 16] is a keeper.

Dale Hopson, MANHATTAN

Towering Visions

Joseph Giovannini's article "Rising to Greatness" [September 16] is an important contribution to moving us all beyond this disaster to something greater. I was especially struck by this beautiful, insightful sentence: "Making the city whole again is a way of making ourselves whole." His skillful words have raised the level of dialogue so that the spiritual and poetic importance of this place cannot be ignored in its redesign.

Meredith Palmer, MANHATTAN


One Year Later
9/11/02
THE FAMILIES: Showdown at Ground Zero
THE SITE: Seven Architects Offer Bold Visions
THE WIDOWS: Four Stories of Grief and Rebuilding
THE MAYOR: Why Rudy Giuliani Can't Let Go
THE MEDIA: Wolff on the Search for 9/11 Meaning

Am I the only one who found the architects' visions for the World Trade Center site grotesque? To me, most of the designs were at best ugly and at worst creepy and disturbing—the opposite of what I would want to see at the site of the most horrifying nightmare of many of our lives. I wish the beams of light could have been a permanent memorial. Their simple, ephemeral beauty was such an eloquent expression of loss and remembrance.

Barbara Lipp, PEEKSKILL, N.Y.

Visionaries?! Designs by Prix and Hadid resembling melting candles and a collapsing zigzag tower are completely inappropriate in their resemblance to the fallen Trade Center. Mayne's and Pedersen's ramps and overpasses add to New York's existing highway eyesores. Wood's drawing has all the harmony of a Jackson Pollock painting. Only Zapata's concept presents a curving profile and uplifting spire of memorial intention; the adjunct buildings are proportionally smaller, and the surrounding park provides a peaceful gathering space that segues into the existing waterfront.

Jeannie Jones, BROOKLYN

The one vision that really rose to greatness was by architect William Pedersen of KPF. I admire his courage in envisioning a 2,001-foot tower not out of arrogance but out of an American resolve and optimism. His vision sets a high standard in its purpose, clarity, and constructibility. Presuming that all technical, legal, and ecological factors can be handled, this design could become a magnificent piece of the urban landscape, one worthy of its site and the aspirations of the people of New York. *New York* Magazine is to be commended for embarking on this important endeavor.

John P. Sheehy, SAN FRANCISCO, CALIF.

There are a few useful ideas in "Rising to Greatness," but I think they all fail in varying degrees as designs (Zaha Hadid's was the best). I am troubled that the validity of the concepts may rest not on their merits as much as on the renown of an ivory-tower architect for provocative abstractions. If this whole business of better and grander planning is to be about healing the city, then the architectural vehicles for it should not themselves be psychologically destabilizing; the condescending and elitist theories of "deconstruction" have already had their day.

Stuart Lehman, EWING, N.J.

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Rudy Redux

If Rudy Giuliani ever needs a new spokesperson, I suggest he hire Chris Smith ["American Idol," September 16]. Smith describes Giuliani as an authentic American hero. Yet all he did on September 11 was show up and do his job—nothing more. Since then, Giuliani has been all too eager to take the bows for the firemen and policemen who were the true heroes. I am outraged at the way he has exploited the tragedy for his own personal gain. Giuliani will be remembered as a mayor who catered to wealthy elites while demonizing the poor and minorities. He is no hero.

Reba Shimansky, BROOKLYN

The remark by Bill Cunningham, Mayor Bloomberg's director of communications, likening Giuliani's current political prospects to Winston Churchill's after World War II is historically inaccurate. While it is true that the British electorate in 1945 did vote for a Labour government that relegated Churchill to the leadership of the opposition in Parliament, six years later, the British corrected their mistake and made Churchill the prime minister again. New York City should be so lucky.

Joseph J. Lhota, BROOKLYN

No Way to Know

I do not believe the Port Authority neglected building or fire codes during construction of the World Trade Center, as Sally Regenhard would lead us to believe ["The Memorial Warriors," by Jennifer Senior, September 16]. No human being could have predicted the massive assault these buildings would be subjected to some 30 years later. Ironically, the architect, Minoru Yamasaki, saw the World Trade Center not as a "room for tenants" but as a "testament to world peace."

Karla Dahl, QUEENS

Correction: In our September 23 issue, the location of the restaurant Il Gattopardo was incorrect ["Intelligencer: Dan Quayle: No Appetite for Politics," by Marc S. Malkin]. It is at 33 West 54th Street. *New York* regrets the error. ■

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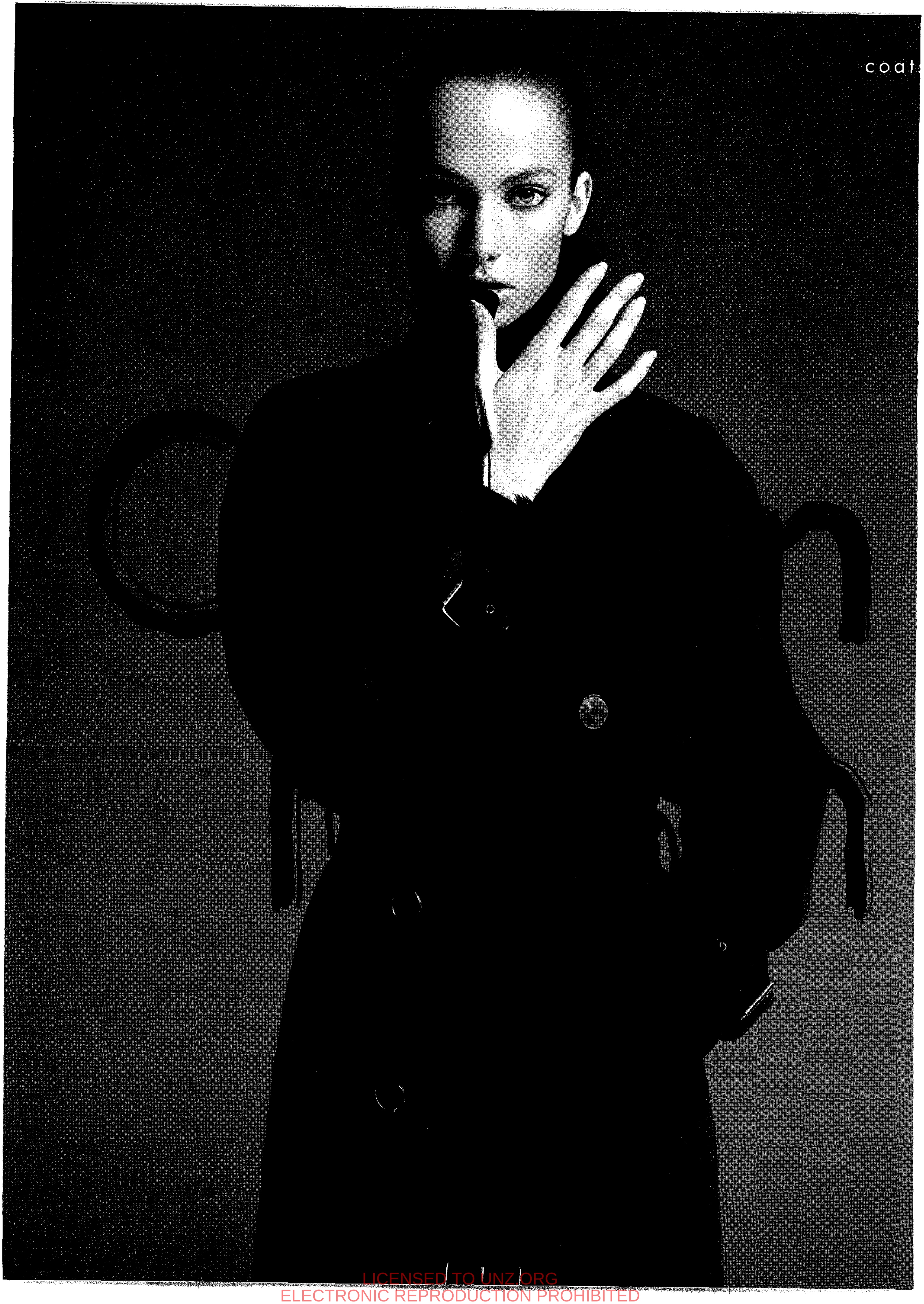
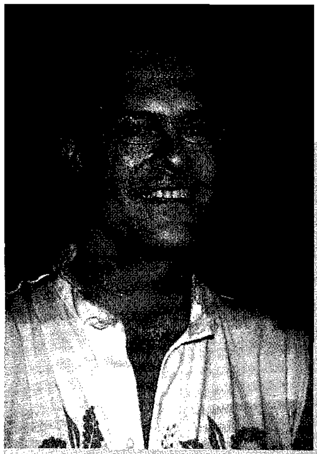


Intelligencer

By Marc S. Malkin

Penny Arcade's Political Ante

Legendary performance artist **Penny Arcade** is running for a seat in the New York State Assembly on the Green Party ballot. In a manifesto e-mailed to friends, she rants, "My interests are particularly tied into big business which is polluting the environment . . . mounting a stronger defense of rent stabilization and generally acting as a foil against the evil empire." Arcade is recruiting volunteers to campaign for her in the 74th District—which spans the East Village and the Lower East Side—before the November 5 elections. "We were a little puzzled at first," says a spokesperson for twelve-term incumbent **Steven Sanders.** "But then we chalked it up to the fact that she was an artist." Meanwhile, Green Party chairman **Mark Dunlea** says the party's thrilled: "She is very active in the party and exactly the type of candidate that we try to encourage."



Drinks for Everybody! Spears and Bush Are Toast of the Town

Britney Spears wasn't taking any chances with photographers at **Robert Verdi**'s *Full Frontal Fashion* party at Trust during Fashion Week. As soon as she arrived, she was surrounded by at least six burly bodyguards, who prevented any shutterbugs from taking pics. Turns out that the not-so-innocent 20-year-old pop tart was smoking cigarettes and downing Chambord martinis. And that's not all. "Can we do shots?" she asked a staffer as soon as she sat down at her private banquette in the VIP area. "I guess you can do anything you want," came the reply. Spears smiled and said, "I want to do fuzzy-navel shots." Meanwhile, just the night before, the New York *Post*'s **Jared Paul Stern** had some fun at the **Zac Posen** dinner at Mr. Chow. A tipster tells us that Stern, dressed in black tie from an earlier engagement, pretended to be a waiter to see if First Daughter **Barbara Bush** (left) could be tempted into ordering a cocktail. Bush, who doesn't turn 21 until November, gladly accepted his offer of Chardonnay and sat sipping the wine with some college buddies.

Jamie Lee Curtis Does the Write Thing

When **Jennifer Reinhart**, a 29-year-old graphic designer from Brooklyn, and her illustrator husband, **Todd**, saw **Jamie Lee Curtis** promoting her new children's book, *I'm Gonna Like Me: Letting Off a Little Self-Esteem*, on TV recently, they joked that when they had a baby, whenever that might be, they'd buy the book. Later that same day, Jennifer learned that she was pregnant. She headed straight to Barnes & Noble to buy the book before breaking the news to Todd. It so happened that Curtis was at the store to do a reading hosted by *Child* magazine. When Reinhart told Curtis her story, Curtis announced the pregnancy to everyone in the room. "She was the first person I told, so I started crying, then she yelled 'Mazel tov' and all these other women started hugging me and crying," Jennifer told us. Later that night, she presented the book to her husband, who found out he was going to be a dad by reading Curtis's inscription: "To the precious baby Reinhart. Congrats, Dad: This is his/her first book."

John Bartlett's Package Delivery

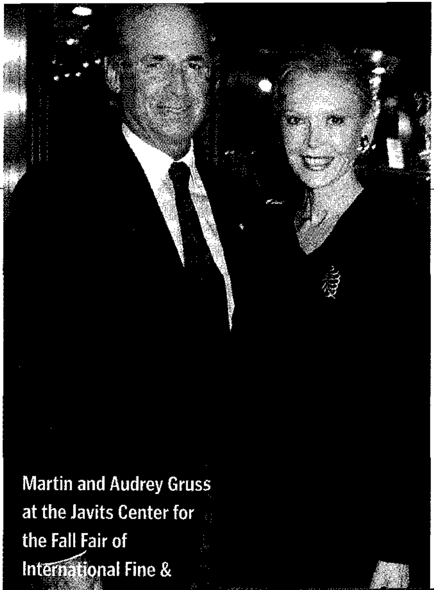
When **John Bartlett** (left) talks about pitching a tent for Fashion Week, he's not referring to Bryant Park. The designer tells us he invited famed stripper and porn star **Houston** "to entertain the boys and get them comfortable and loose" before his show at the Hudson Hotel. "The stylist we work with, **Leslie Lessin**, has worked with her on some projects, so she invited her to come to the show," Bartlett told us. "We were looking for a celebrity fluffer so these boys would feel a bit more, let's say, expanded when they walked the runway because we were showing a lot of bathing suits." However, Houston never made it to the noontime show: "Unfortunately, she's not much of a morning person." Bartlett ended the show with two buck-naked boys holding surfboards to hide their privates. "All of them wanted to do the nude exit, but their bookers wouldn't let them," Bartlett says. "My dream was to have an all-nude finale."

TOUCHY SUBJECT: They've been married for only seven months, but **Joan Collins**, 69, and her hubby, **Percy Gibson**, 36, didn't look too happy at a recent party at the new Vue bar for **Joanna Lumley** and **Jennifer Saunders**, stars of the hit British comedy series *Absolutely Fabulous*. "They were having words, and she turned away from him," reports one of our spies. "But then when he tried to touch her arm, she yanked it away and hissed, 'Don't touch me!' and stormed off." Collins's rep insists the couple would never have a spat in public.

With Catherine Townsend.

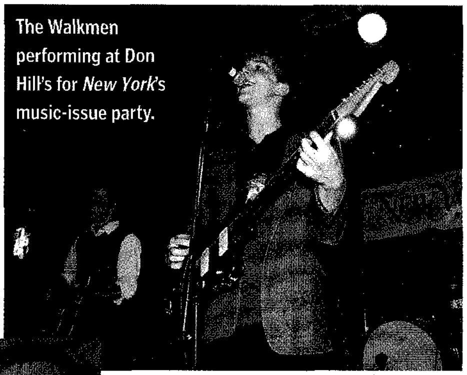
PHOTOGRAPHS: CLOCKWISE FROM TOP LEFT, DENNIS VAN TINE/LFI UDV (2); FIRSTVIEW; HENRY MCGEE/GLOBE PHOTOS.

Scene

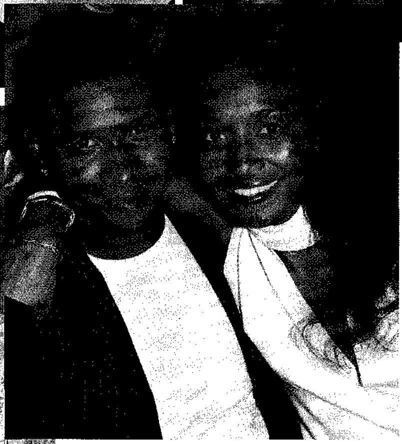


Martin and Audrey Gruss at the Javits Center for the Fall Fair of International Fine & Decorative Arts.

Natalie Portman and k. d. lang at Mr. Chow for a dinner in honor of Zac Posen.



The Walkmen performing at Don Hill's for *New York*'s music-issue party.



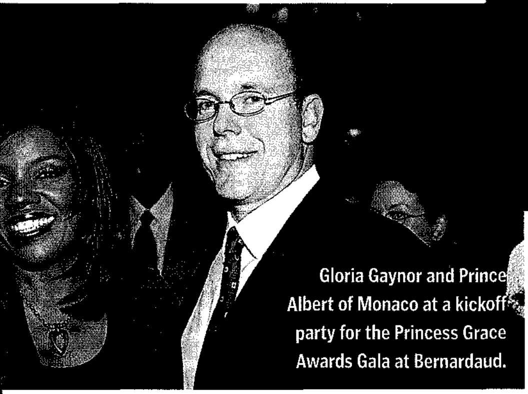
Usher and Chili at Man Ray for a party in honor of Rosa Chà by Amir Slama, a fashion label.

Stella McCartney and Tommy Hilfiger at the opening of McCartney's store.

Cedella Marley and Tyson Beckford at Eugene for Catch a Fire, a fashion show by Marley.

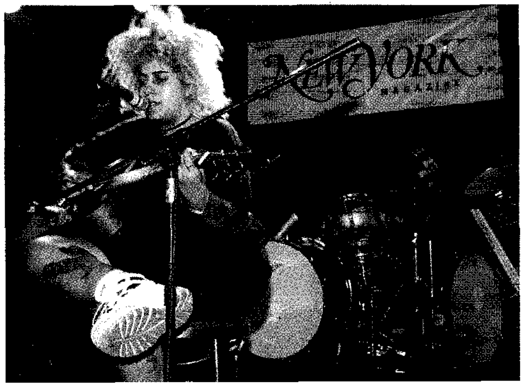
David Copperfield and Carlos Miele at Harry Winston for a party welcoming Miele to New York.

Jerry Seinfeld with Gene and John P. Ferguson at Radio City Music Hall for a performance benefiting the Hackensack University Medical Center Foundation.

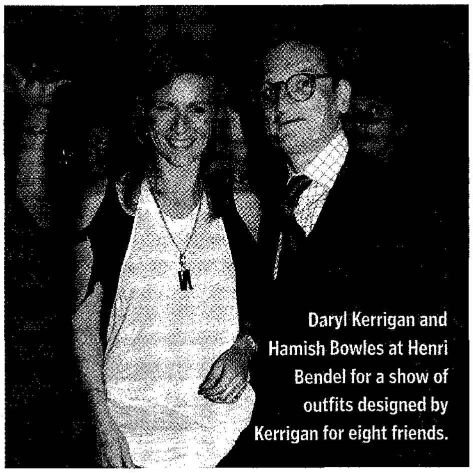


Gloria Gaynor and Prince Albert of Monaco at a kickoff party for the Princess Grace Awards Gala at Bernardaud.

Jim Gray with Irving and Anna Straus at Macy's celebration of its 100 years on Herald Square.



Kimya Dawson of the Moldy Peaches performing at Don Hill's.



Daryl Kerrigan and Hamish Bowles at Henri Bendel for a show of outfits designed by Kerrigan for eight friends.

Photographs by Patrick McMullan

New Yorkers . . . always posing alternatives, always ready with an answer or an argument—Jessica Mitford

GOTHAM

Life in the New City

Bridal Power

Forget store parties and product launches—these days, true glitz means weddings. And brides are wielding clipboards. By Sarah Bernard

NOT SO LONG AGO, IT WAS LAVISH store openings (anyone remember Shanghai Tang?) and heavyweight charity balls that New York partygoers were desperate to attend. Such events still exist, of course, but—thanks to a troubled economy and Al Qaeda—they are no longer as exuberant as they used to be.

Which leaves weddings, with their (ostensible) warm and fuzzy focus on love and family, as some of the few social occasions left where P. Diddy–caliber excess is still in full effect—*and* deemed socially acceptable. And invitation-wrangling is an increasingly high-stakes sport.

Fashion publicist Liz Cohen (no stranger to the pleasures and perils of a guest list) has been practically besieged while organizing her November nuptials at Donald Trump's Mar-a-Lago resort in Palm Beach, as friends, or friends of friends, throw Emily Post to the wind. "I've actually had someone say, 'I've never asked to be invited to a wedding, but I have to say that there's one I want to go to—*yours!*' " she reports.

"Weddings are the way we're still able to entertain on a grand scale—especially when it's in a far-flung location and everyone gets to feel jet-set," says Kristina Stewart, society editor of *Vanity Fair*, nodding to Lucy Sykes's wedding in London and Emilia Fanjul's blowout in the Dominican Republic. Upcoming hot-ticket ceremonies include Patricia Herrera's (daughter of Carolina—just imagine the dress!), glamazon Marisa Noel's, Shoshana's, and Marjorie Gubelmann's. (Whether it might not, in the end, be more fun to just read about these events in *W* rather than actually attend them is a question that rarely gets asked.)

"A non-guest came up to one of my brides and said, 'I haven't gotten my invitation yet!' " says a wedding planner. "And she wasn't going to . . . **Guests can be $400 a person."**

Meanwhile, regular bridezillas also find themselves fending off the masses. "It's like people have their wedding radar on," moans one bride. "Someone said, 'Oh, I can't wait to give you a toast at your rehearsal dinner!' We were really taken aback because she wasn't invited." Beth Blake, co-owner of Thread, who designed the ivory dresses for Cohen's twelve (!) bridesmaids, adds, "Weddings are the ultimate velvet rope."

Naturally, invite etiquette is a heated topic at Claudia Hanlin's Wedding Library, a wedding-planning HQ on the Upper East Side. "A non-guest came up to one of my brides and said, 'I haven't gotten my invitation yet!' " says Hanlin. "And she wasn't going to get one." Her solution: Talk to friends *before* they mount an aggressive campaign. "Guests can be $400 a person. I think people can appreciate that."

But the problem is, brides aren't the only ones with wedding-day fantasies: Would-be guests have them, too, especially when the city's wedding pros are busier than ever catering to their every desire. "It's pure fun for 48 hours," says Blake. "It's been planned entirely for your pleasure." Kimara Ahnert, the makeup artist who gave Catherine Zeta-Jones her bridal glow, remembers a party at which all 300 guests left with a $320 Jay Strongwater frame; at another, "it wasn't just sushi—it was Nobu."

Even Cohen sympathizes with the uninvited: "*I* would want to go to my wedding if I wasn't having it," she jokes. "My dream would be to get Tony Bennett to sing. I just have to find someone who knows him first."

ILLUSTRATION BY MARCOS CHIN/WWW.AGOODSON.COM.

War-Torn

From ground zero to zero ratings: A year in the harried life of Ashleigh Banfield. By Ned Martel

A REGION IN CONFLICT
TEHRAN, IRAN

After Ashleigh Banfield and her boyfriend-producer broke down a glass door to escape the dust cloud on 9/11, her career seemed golden. MSNBC sent her under burka across the Khyber Pass to viewer acclaim (while inside the network, she earned the nickname Tali-Banfield).

But lately, things haven't been going so well: Banfield's banter drew more and more critics of me-first reportage last week. And a let's-raise-those-ratings bus tour across the U.S. must make her pine for the days of sneaking peeks at Saddam Hussein's Baghdad palaces. Though a Salt Lake City broadcast about Elizabeth Smart's disappearance drew interest, fewer viewers have wanted to tag along with Banfield—only 147,000 during one lonely late-August week. The numbers are inching up but still trail her channel-mate Phil Donahue's own meager following by a full 150,000.

The trauma, the travel, the tragedy, they have all taken their toll. "I'm certainly not going to do any self-diagnosis. I haven't had time yet to see anybody professionally, but I do intend to because it has been a difficult year," Banfield says from a taxi on her way to 30 Rock. "I'm fifteen pounds heavier than last year. I'm smoking a pack of cigarettes a week."

Banfield, 34, has even broken up with her boyfriend, Drew Nederpelt, the tech entrepreneur whom she deputized as a field producer and then upgraded to fiancé. In past interviews, she peddled their love-in-the-ruins romance, showing off a rock from Tiffany that he gave her before a trip to Afghanistan. By July, though, the engagement was officially kaput.

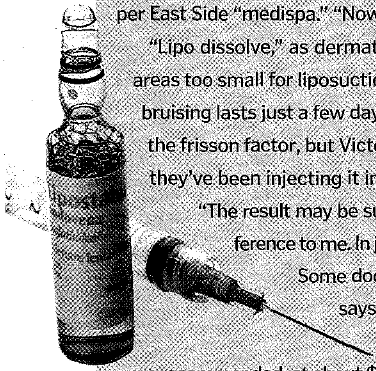
Her love now is the road, no matter how bumpy it gets. "I've been in 45 countries, if I could do some quick arithmetic," she says. "Once, in Israel, I was so sick with some gastrointestinal nastiness that I wound up passing out on Ehud Barak's sofa. It was very embarrassing."

If war comes to Iraq, it's a safe bet that Banfield will be there (or as close to there as she can get). However, her gonzo style of travel will be toned down. After going brunette (when in Kabul . . .), now she's back to lightly frosted. She no longer travels with "armed gunmen" like a desert princess, and she's ditched her trekker's backpack for a little wheely drag-along.

But she hasn't lost her flair for drama. During a war, "we'd have to be in a location for hours on end, and could very easily become targets in the dark skies with our bright lights," she says. "We are very much sitting ducks when we do our program."

Watch the Pounds Melt Away!

Just when we'd gotten used to the idea of Botox (well, sort of), along comes a new trendy injectable. Beauty junkies and their doctors are buzzing about Lipostabil, a liquid form of lecithin that's shot directly into fat tissue, melting it as if it were on an internal George Foreman grill. "We started using it under the eyes," explains Dr. Soren White, medical director at Skinclinic, the Upper East Side "medispa." "Now we use it for hips and love handles."



"Lipo dissolve," as dermatologist Steven Victor calls it, is meant for areas too small for liposuction. Only topical anesthesia is required, and bruising lasts just a few days. It's not yet approved by the FDA, upping the frisson factor, but Victor says that "in Europe and South America, they've been injecting it into the arteries for fifteen years."

"The result may be subtle," says one woman, "but it's a *huge* difference to me. In just two sessions, it tightened up my jawline."

Some doctors are holding off ("We want more data," says Alan Matarasso, a plastic surgeon) despite the cash-cow appeal: Three to five sessions are recommended, at about $1,000 each for upper arms and $1,500 each for the abdomen. "With lipo, you remove fat cells permanently," says Howard Sobel, a dermatologist. "With these shots, we don't know if it will come back." Adds dermatologist Pat Wexler, "You're not talking about getting rid of a huge stomach, and it's a lot of money. But if you have it, flaunt it." BETH LANDMAN KEIL

Airing Radio's Dirty Laundry

It was billed as a "hip-hop smackdown" (the *Daily News*) and a "disc-jock sock" (the *Post*). But the fight between D.J.'s Funkmaster Flex of Hot 97 and Steph Lova of Power 105.1 is no Tupac-and-Biggie of the airwaves. In truth, it's all about the return of payola.

Hot 97's Funkmaster Flex

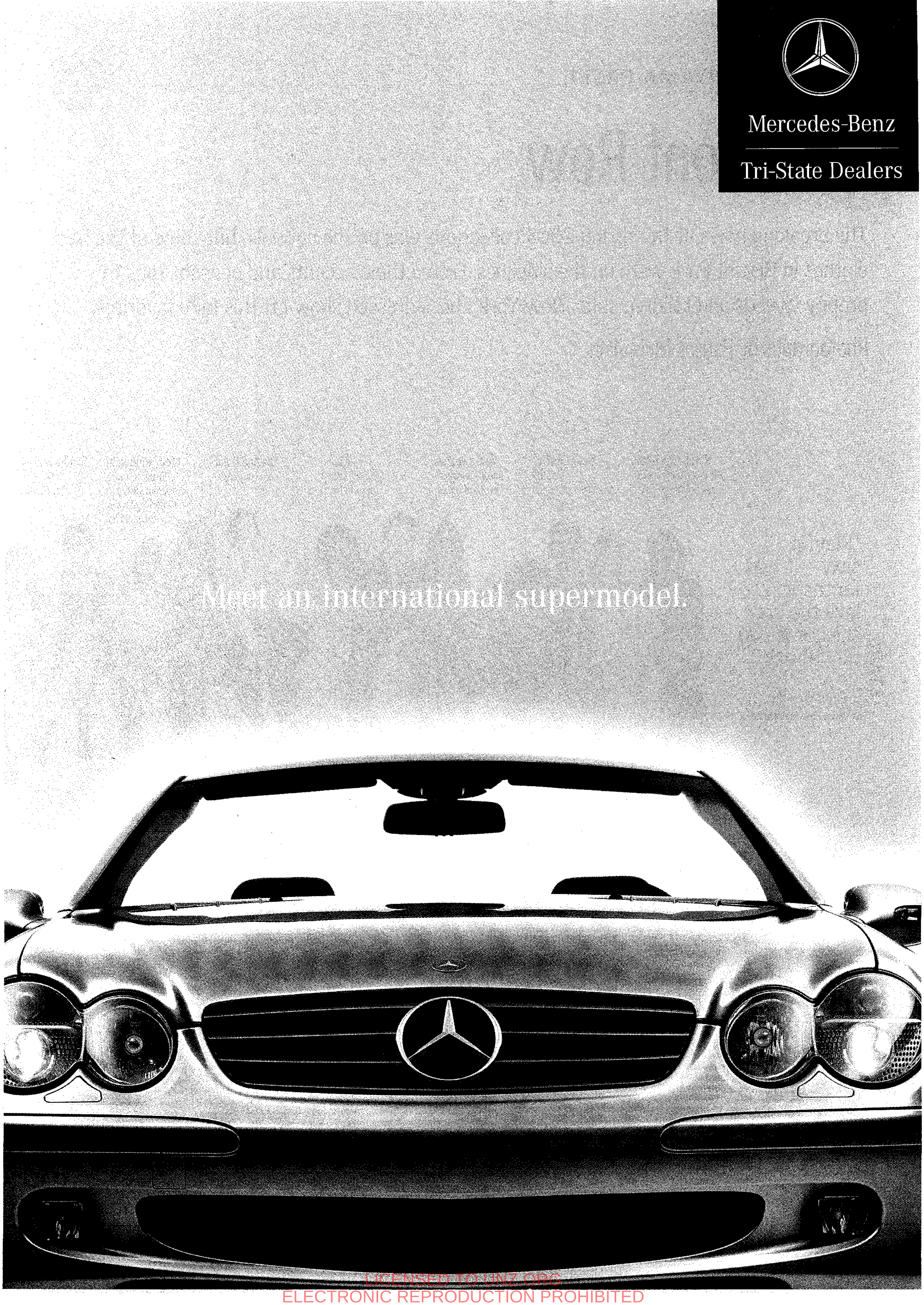
When Hot 97 wouldn't let rapper Nas perform at Summer Jam (his set included a mock lynching of Jay-Z), he took to Lova's show to complain about pay-for-play at the rival station. More recently, a Lova guest accused Flex of taking cash to play certain songs.

But the irony of the "rap war" is that *both* stations (and many others) engage in pay-for-play, which is more or less kosher. Power 105.1, owned by Clear Channel, and Hot 97, owned by Emmis Communications, deal with "independent promoters"—middlemen who charge labels to get songs on the air and then pay stations when songs are added to the playlist. "For Top 40 radio, promoters charge upwards of $300,000 per single," says one prominent music-industry executive. "For urban radio, the cost is between $75,000 and $200,000." Legally, stations must announce who's sponsoring a song, but they rarely do.

Senator Russ Feingold has introduced the "Competition in Radio and Concert Industries Act" to take a fresh look at payola statutes. If things don't change, warns his ally Ted Kalo, a counsel for Michigan congressman John Conyers Jr., "there could be a homogenized national playlist. In light of the damage promoters are causing to the music business, we're hoping that there will be some self-policing." (After all, labels now pay promoters a fortune.) If not, expect serious enforcement of the payola laws. "I have a feeling," adds Kalo, "that if listeners are confronted with 'This song is paid for by Arista,' they won't like what they're hearing." ETHAN BROWN

Power 105.1's Steph Lova

PHOTOGRAPHS: CLOCKWISE FROM TOP: MSNBC TV; KAREEM BLACK; HARRY HAMBURG/NEW YORK DAILY NEWS; MICHAEL KRAUS.


Mercedes-Benz
Tri-State Dealers
Meet an international supermodel.

The Front Row

The breaking news at the spring 2003 collections was on the catwalk, but some of the best clothes in Bryant Park were on the sidelines. From ethnic accents and peasant tops to preppy tweeds and tailored suits, New York's best-dressed show off this fall's favorites.

Photographs by Patrick McMullan

STARS

> "Playful, sexy—it was fantastic. I love the way she combined the fabrics."
>
> —Anne Heche at Diane von Furstenberg

Natalie Portman Zac Posen top and skirt and her dog, Noodles.

Sean "Puffy" Combs Sean John suit, Gucci sunglasses.

Anne Heche Badgley Mischka dress and shoes.

Mya Luca Luca head-to-toe.

Oksana Baiul Luca Luca dress.

Molly Ringwald Rebecca Taylor dress, vintage Gloria Vanderbilt sandals, Agnès B. bag.

Sandra Bullock Calvin Klein head-to-toe.

Kristin Davis Badgley Mishka top, Seven jeans, Jimmy Choo boots.

Kelly Osbourne White Trash Charms top.

Robert Iler Giorgio Armani shirt, Kenneth Cole shoes.

Sandra Bernhard Diane von Furstenberg top, Diesel jeans, Puma bag.

Damon Dash Lacoste shirt, Nike sneakers.

INDUSTRY

Ingrid Sischy *Interview* Cutler and Gross sunglasses, Prada shoes, Dolce & Gabbana messenger bag.

Xanthipi Joannides *Glamour* Calvin Klein top, Prada pencil skirt, Chanel shoes.

Kal Ruttenstein Bloomingdale's James Perse shirt, Chuck Price cane, Nike sneakers.

Judy Licht *Full Frontal Fashion* Missoni top, Stephen Burrows pants.

Robert Burke Bergdorf Goodman Bergdorf Goodman suit, John Lobb shoes.

Cindy Weber Cleary *InStyle* Costume National jacket and pants, Lambertson Truex bag, Gunmetal shoes.

Lucy Sykes *Marie Claire* Allegra Hicks dress, Habitual jeans, Louis Vuitton shoes.

Graydon Carter *Vanity Fair* Anderson & Sheppard jacket, Hildrich & Key shirt.

Cindi Leive *Glamour* Marni top, Donna Karan skirt, Gucci bag and shoes.

Robert Verdi *Full Frontal Fashion* Moschino jacket, Diesel jeans, Bally sneakers.

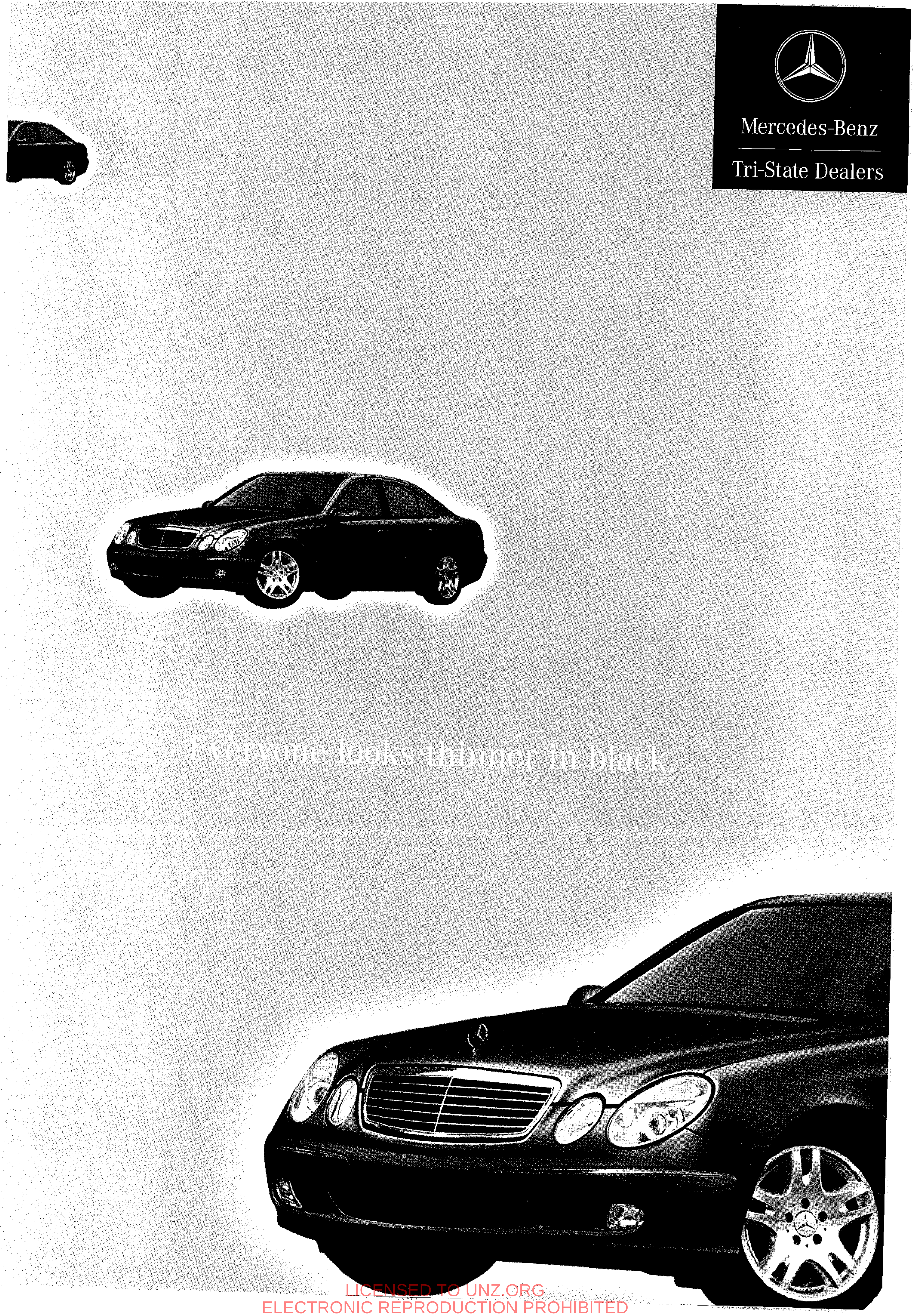
Amy Fine Collins *Vanity Fair* Geoffrey Beene jacket, Mish earrings, Manolo Blahniks.

Carine Roitfeld French *Vogue* Vintage Manolo Blahnik sandals.

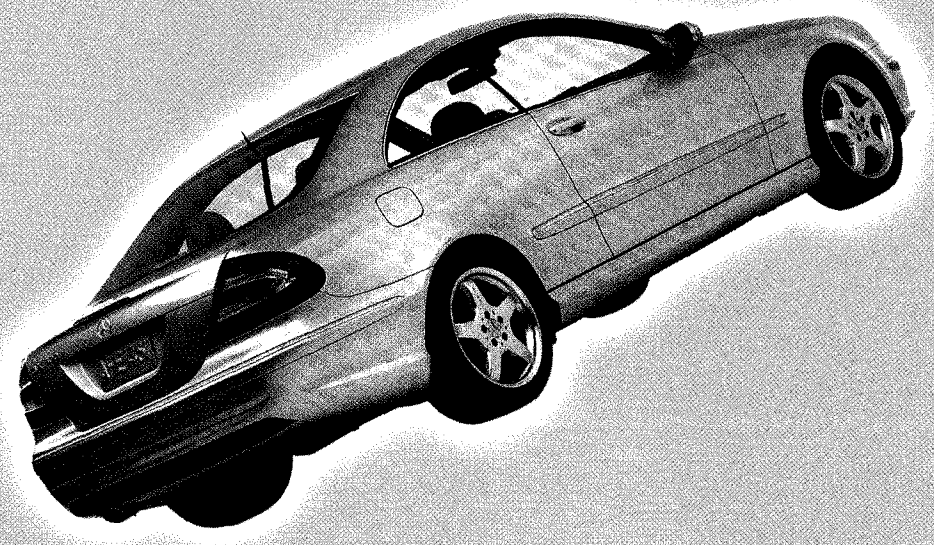
Joe Zee, *W* Gucci shirt, Ralph Lauren tie, Helmut Lang jeans, customized Nikes.

Julie Gilhart Barneys New York mrs top, Habitual jeans, Gianni Barbato boots.

ADDITIONAL REPORTING BY AJA MANGUM.


Mercedes-Benz
Tri-State Dealers
Everyone looks thinner in black.

Mercedes-Benz
Tri-State Dealers


Slip into something more comfortable.

Barbara Bush
Seven jeans, Jimmy
Choo shoes and bag.

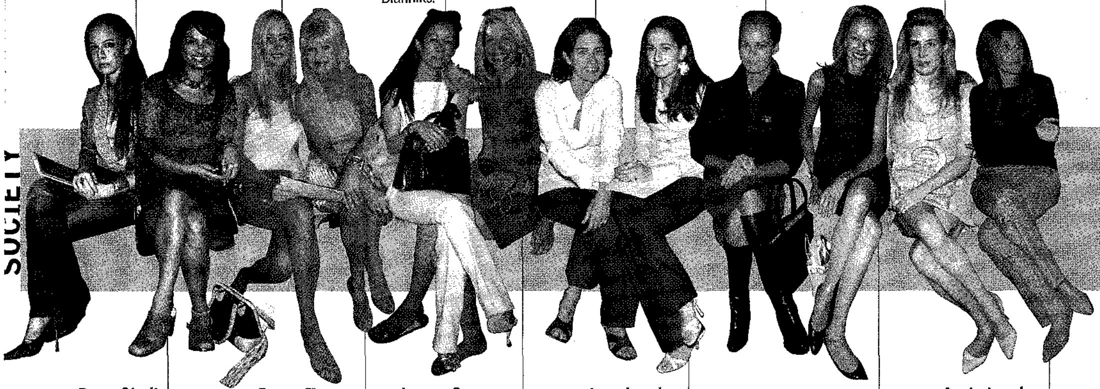
Ivanka Trump
Lucy Barnes blouse,
Marc Jacobs skirt,
Sergio Rossi sandals.

Helen Schifter
Michael Kors top and
pants, J. Mendel stole,
Hermès bag, Manolo
Blahniks.

Marina Rust
Ascot Chang shirt,
Gucci jeans,
Fendi sandals.

Lauren duPont
Victor & Rolf jacket,
Marc by Marc Jacobs
skirt, Ralph Lauren boots.

Serena Boardman
Michael Kors dress, Prada bag, Manolo Blahniks.



Rena Sindi
Saks Fifth Avenue blouse,
Michael Kors shoes,
Dolce & Gabbana bag.

Ivana Trump
Oscar de la Renta top
and skirt, Gucci sandals,
Lana Marks bag.

Jamee Gregory
Prada top, Celine
skirt, Hogan bag,
Jimmy Choo sandals.

Jane Lauder
Gucci top, Yves Saint
Laurent pants,
Manolo Blahniks.

Cece Kieselstein-Cord
Oscar de la Renta dress,
Manolo Blahniks.

Aerin Lauder
Marc Jacobs top
and bag, Michael
Kors pants.

> "I liked the whip-stitched skirt and coat and the turquoise jacket—very Courrèges-y. And the white lace pants—so cute, weren't they?"
>
> —Jamee Gregory
> at Michael Kors

Ellen Barkin
Balenciaga blouse.

Marianne Faithfull
Marc Jacobs top,
Balenciaga pants,
Calvin Klein shoes.

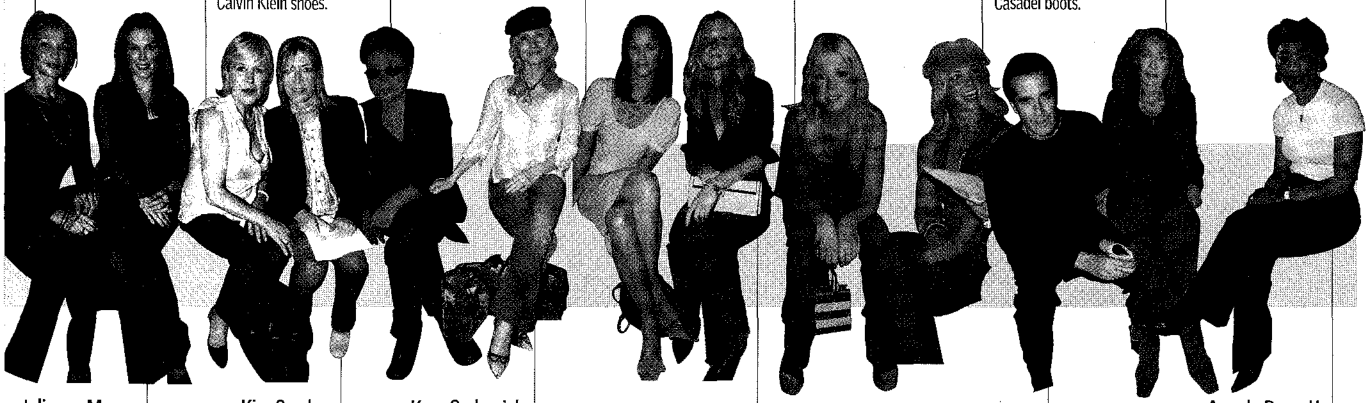
Yoko Ono
Isaia jacket.

Ines Rivero
Prada head-to-toe.

Tara Reid
Jill Stuart top.

Britney Spears
Arján Khiáni top, Paper
Denim & Cloth jeans,
Casadei boots.

Marisa Berenson
Donna Karan
head-to-toe.



Julianne Moore
Diane von
Furstenberg top.

Kim Gordon
Marc Jacobs shirt,
vintage jacket and jeans.

Kyra Sedgwick
Dolce & Gabbana
hat and shoes.

Gwyneth Paltrow
Calvin Klein head-to toe.

David Copperfield
John Varvatos sweater.

Angela Bassett
Gap T-shirt, Escada
pants and boots.

le Slowey, *Elle*
nel jacket, dress,
and bag, vintage
Manolos.

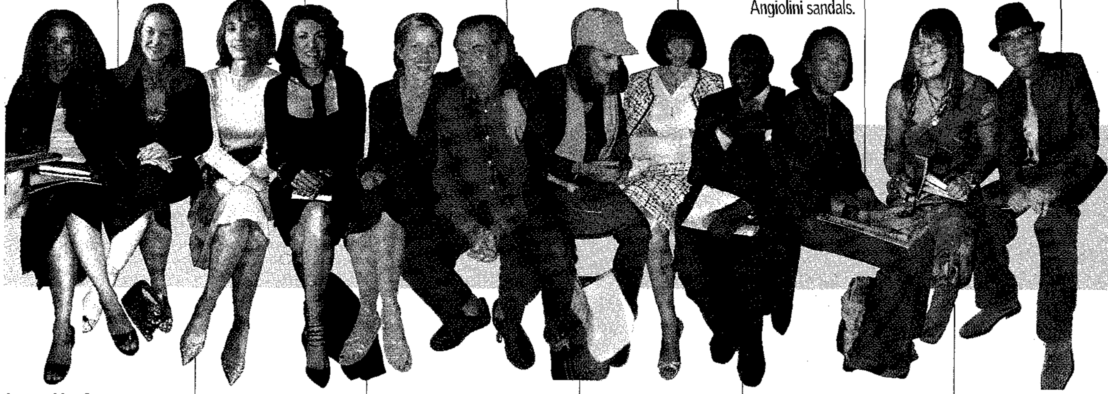
Glenda Bailey
Harper's Bazaar
YSL top, Balenciaga bag,
Cesare Paciotti shoes.

Patrick Demarchelier
Harper's Bazaar
Giorgio Armani shirt, Ba-
nana Republic pants, Nikes.

Anna Wintour
Vogue
Chanel suit,
Manolo Blahniks.

Libby Callaway
New York Post
Liberty of London coat,
Alice + Olivia pants, Enzo
Angiolini sandals.

Phillip Bloch, stylist
Donna Karan clothes,
Chanel sunglasses, Tod's
shoes, Hermès hat.



Susan Kaufman
People
Alexander McQueen jacket,
Alberta Ferretti skirt, Jimmy
Choo shoes, Tod's bag.

Isabel Dupré, *Elle*
Prada sweater and
skirt, Chanel bag,
Donna Karan shoes.

Mary Alice Stephenson
Harper's Bazaar
Dolce & Gabbana dress,
K. Jacques sandals.

Pat Field, stylist
Chanel hat, Filth
Mart jeans, Fendi
shoes and bag.

Andre Leon Talley
Vogue
H. Huntsman & Sons suit,
Charvet shirt and tie,
Yohji Yamamoto shoes.

Hilary Alexander
The Daily Telegraph
Kenzo dress, Pied à
Terre boots, Wilde
One's earrings.

> "Amazing! I put that embroidered white dress on hold—I know who's going to wear it, but I can't tell you."
>
> —Phillip Bloch,
> stylist to the stars, at
> Oscar de la Renta

The Dupe of Albany

For years, the governor has done little more than pay lip service to the call for campaign-finance reform. So why was Mr. Finance Reform himself hangin' with George?

NEW YORK CITY HAS A DANDY OPINION OF ITself, as well it ought in many respects, but no one should fool himself that the exuberance and flair we see in so many facets of life here extend to the political culture. Sometimes New York still innovates and leads—the Giuliani administration and crime reduction, say—but mostly, it's a culture that sets low expectations and meets them with astonishing consistency.

If the word *Albany* started rolling around in your brain-pan during the preceding paragraph, well, there's a reason for that (and if it didn't, it's only because, like a lot of people, you quit caring). In Albany, the expectations are lower still. In Albany, even more than in our city, a politics of gesture stands in for a politics of real accomplishment. This is so for a lot of reasons, but the chief one is surely this: Since most people pay no attention, Albany can do whatever it does, or doesn't, want.

So, when George Pataki stood with John McCain at Sagamore Hill recently, the gesture, or the idea, from the Pataki operation's end was to lead tuned-out voters to think the following: *McCain—likable, moderate, maverick. Pataki—likable, moderate, maverick.* No doubt this worked on a lot of people. The truth, of course, is that the two men are as completely opposite as opposites can be. The dailies, in their coverage of the event, properly lampooned the governor, bringing up the fact that Pataki had maneuvered in 2000 to keep McCain off the presidential-primary ballot in the state, a thrust that prompted McCain's parry of calling him "Comrade Pataki."

But the contrast is even more stark than that, as we can see by comparing the two men's records on McCain's signature issue.

When Pataki beat Mario Cuomo in 1994, campaign-finance reform was one of the furthest things from his mind. With Al D'Amato's help, he raked in bazillions. He established a secret, $2.6 million campaign fund to pay for his inaugural gala—names of corporate donors and amounts of donations not revealed. Later, a local Hungarian-American chamber of commerce paid for a Pataki overseas trip and, no doubt by sheer coincidence, ended up getting rent-free office space in the World Trade Center. Finally, to make life harder for busybody reporters, Pataki even went so far as to list his contributors in alphabetical order by *first* name.

ODD COUPLE: McCain and Pataki with "Theodore Roosevelt."

But over time he sidled toward the center, seeking the approval of Democrats, and of their secular bible, the *Times*. The approval came, but not without a price, so when the *Times* endorsed Pataki's reelection in 1998, it also complained that the governor had done nada about campaign-finance issues, and it warned: "This endorsement comes with a major reservation about his financial record and a promise to pester him relentlessly to become a force for legislative and campaign reform."

HEREWITH, A SUMMARY OF THE EXISTING SYStem. In a word, it's hopeless. Much worse than Washington. Under new federal law, for example, the maximum individual contribution to a candidate is $4,000 ($2,000 for both the primary and the general). Under city law, the top dollar a person can give to a citywide candidate is $4,500. State law? It's *ten times* that—$30,700 for a general election, and up to $14,700 for a primary—but even those limits don't mean much, because there's this loophole by which a person can donate *another* $76,500 to the party, which the party can then direct to the candidate. It's not hard to see how a few dozen major donors, at those tariffs, can basically run the state. And abuses—although why would one even *need* to abuse such a system?—are "monitored" by the State Board of Elections, which has little staff and resources, and even less initiative, to play cop. "Dodge City without Wyatt Earp," says Blair Horner of the New York Public Interest Research Group.

The governor heard the *Times* loud and clear, and in 1999, he moved. He announced a campaign-finance package that would have reduced the cap on individual contributions to $7,500 and eliminated soft-money donations. But he didn't do this in January, which would have given the Legislature time to turn the proposal into law. He held his press conference on the last scheduled day of the legislative session, ensuring that nothing would happen. "We thought at the time he might be serious," says Rachel Leon of Common Cause-NY. "But he never lifted a finger to move it."

In fact, he did the opposite, making certain that it stood no chance of actually be-

PHOTOGRAPH BY AP WIDE WORLD PHOTOS.

coming law. Usually, when the governor's office originates a piece of legislation, the bill is handed off to a friendly legislator who wants to put his or her name on it; it is formally introduced under that person's name, and if the solon has special seniority or influence, this is taken as an indication that the governor's office wants the bill to move. Usually, this takes a few days. But somehow or other, Pataki's campaign-finance proposal didn't become a piece of legislation in the State Senate for *two years*. And, again, it was finally tossed in the hopper not in January or February 2001, but in June, as the session was again winding down, once more ensuring that nothing would happen. Finally—the kick while the body lay dying on the ground—the governor's office nudged not a single state senator to attach his name to it, sending an unmissable signal about how low a priority the bill was.

Only a governor can reform this particular mess. This one has **insulted the idea of reform** by putting out a press release and pretending it means something.

The first State Senate hearing on campaign-finance reform has yet to be held.

MEANWHILE, THE DEMOCRAT-CONTROLLED State Assembly has passed a piece of campaign-finance-reform legislation virtually every year for the past quarter-century. The Assembly bill calls for public financing of campaigns. This is something Pataki will never go for. But compromise, of course, is what legislatures do. So when Assembly Speaker Sheldon Silver said in January 2000—and note that *January*—that he'd agree to a conference committee to work out the differences if the State Senate passed Pataki's plan, reformers had reason to hope that something might happen. It didn't. Time marched on. Now and again, the *Times* did elbow Pataki—"his own reputation depends on using his formidable clout in Albany to follow through," it wrote in late 1999—but the governor did nothing. Except, of course, say in speeches that he had a campaign-finance-reform plan.

Finally, this year, the glow of optimism once again flushed reformers' cheeks as they pushed a scheme whereby the governor might tie redistricting to campaign reform—that is, a governor who genuinely wanted reform could tell the Legislature, "I'll work with you on districts you'll like, provided you pass my campaign-finance bill." Again, the *Times* welcomed this "golden opportunity" to seize the day. Again, the day was not seized. "This year," Horner says, "he really did have the Perfect Storm. McCain-Feingold happening in Washington. The leverage of redistricting. Editorial pages. Public would have bought it. Nothing. Not even a word."

THUS THE SELF-SERVING AND MEDIOCRE track record of the man now trying to bask in the refracted glory of John McCain. Now you may see what I mean about their being opposites. McCain, as you probably know, took tremendous risks with his fellow Senate Republicans to push McCain-Feingold through the Senate. As you may not know, he also came up against it in his home state of Arizona. In 1998, Arizona's voters passed a clean-elections law that introduced public financing to the state. In the past year, Arizona conservatives have mounted a furious campaign to repeal the law, and the Republican candidate for governor has vowed that he will lead the charge if elected. But just as they were getting their campaign up and running, McCain—who had been silent in 1998 when it passed—made TV and radio ads defending the law, again bucking his party. The momentum for repeal was stopped.

Incidentally, of the major candidates for governor in New York, only Carl McCall has advanced a proposal that is modeled on Arizona's. In other words: John McCain supports Carl McCall's position!

Yes, McCall, as comptroller, has taken advantage of the current rules. But only a governor can reform this mess. This one has not, and has in fact insulted the idea of reform by putting out a press release and pretending it means something.

But that's the low-expectations game on which Albany, and this governor, have thrived. Other states—Maine, Connecticut, Vermont, Colorado, along with Arizona—that are supposedly less sophisticated than New York have somehow managed to overcome their backwardness and pass such laws. Not here, though. It'll be interesting to see if the *Times*, which cautioned Pataki in 1998 that further endorsements were in some measure contingent on whether he pursued the paper's pet issue seriously, accepts such standards. Voters should not. ■

E-mail: tomasky@aol.com. Michael Tomasky's columns can be read online at nymetro.com/archive/tomasky.

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Landon Thomas Jr. THE BUSINESS CLASS

The Two JPMorgans

William Harrison spent $41 billion trying to graft a blue-chip investment bank atop Chase-Chemical's unglamorous loan business. Now both halves of his financial Frankenstein are struggling.

THE MOOD INSIDE THE BOARDROOM AT JPMorgan Chase headquarters was grim. It was September 17, and CEO and chairman William Harrison had some nasty, surprising news for his board and for the markets. The bank would have to write off a billion dollars in bad telecom debt, and trading revenues had evaporated. "We are extremely disappointed with these results," he said in a subsequent conference call. The next day, his stock plunged to $19.

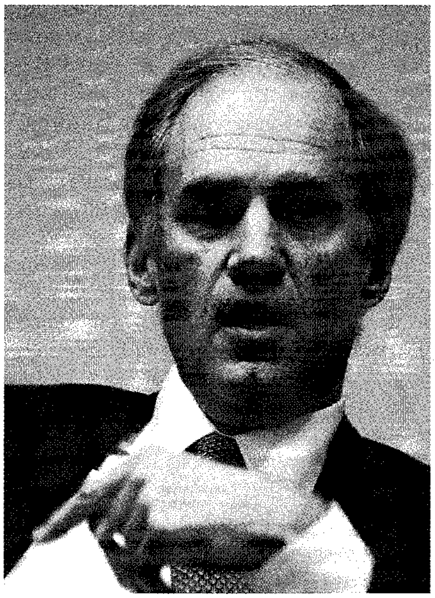
What a difference two years makes. On September 13, 2000, Harrison, then the CEO of Chase Manhattan, had engineered the takeover of his life—merging with the illustrious JPMorgan, the blue-chip lender and the one old-money bank still doing business on the Street. His stock was trading at $50, and under the grand old JPMorgan banner, he was ready to take on the investment-banking elites.

Harrison is himself a lifelong commercial banker. He started off as a junior loan officer at Chemical Bank in 1969. Through the seventies and eighties, Chemical made its money grinding out financial sausage: syndicated loans. It was a drab business with low margins, high risk, and not much flash. In the early nineties, the bank bought Manufacturers Hanover, and it merged with Chase in 1996. As the world's largest syndicator of debt, the bank, under the brash deal-making leadership of Harrison protégé Jimmy Lee, had already begun to bring in investment-banking business.

But Harrison aspired to more. Chase may have been the corporate lender of last resort, but the real lucre was being made by the folks selling wisdom for billions at Goldman Sachs and Morgan Stanley.

So Harrison went on a shopping spree. Since becoming CEO in 1999, he has spent $41 billion (a big-time number, given the bank's current market capitalization of $37 billion) in trying to graft a fee-generating investment-banking capability onto Chase-Chemical's stodgy old loan business. Harrison didn't want any kind of advisory business, either—he wanted pure white-shoe. Which is why, just months before pulling the trigger on JPMorgan, he paid $500 million for an obscure Boston-based M&A boutique called Beacon.

Running Beacon was one Geoffrey Boisi, a former wonder-boy Goldman Sachs partner and a high-stakes eighties-era takeover player. Harrison tabbed Boisi to replace Lee as investment-banking head and cobble together a world-class investment-banking business.



SQUEEZED: Will the board back CEO Harrison?

From the beginning, though, Boisi's integration into the bank was difficult. Boisi is a cool, nonclubby man with high morals (a devout Catholic, he's a member of the Knights of Malta) and perhaps even higher ambition. A close adviser to Jack Welch and a believer in partnerships, he's also a man comfortable being in charge, and he does not easily suffer fools. Making friends was not part of his brief, and during his time at the bank, he made few—firing 8,000 bankers and cutting out $3.5 billion in overhead.

In meeting after meeting, say those within the bank (Boisi declined to comment for this article), Boisi made the point bluntly to Harrison and his team: *If we want to be a white-shoe investment bank, we have to act like one.* Which means catering specifically to clients' needs as opposed to pushing loans down their throats—a proposition that cut against the historic grain of the commercial-banking crowd.

Harrison's close advisers are, like him, lifetime lenders of money and have been with him for years. Syndicated-loan legend and current vice-chairman Jimmy Lee goes back 20 years with Harrison. Risk-management head Marc Shapiro joined up in 1988, and consumer-banking head Don Layton came over from Manny Hanny in 1991. They all owe their executive-committee stature to Harrison and did not take kindly to Boisi's tough talk and peremptory ways.

Soon it became a class war of sorts: Boisi, the Goldman Sachs culture-carrier whose father was a senior JPMorgan banker, versus the more middlebrow commercial bankers, jealous of their turf and resentful of Boisi's high hand. The commercial bankers were not shy in back-channeling to Harrison, either: *This guy is trying to create his own mini Goldman Sachs within our midst, and he is pissing off a lot of people in the process. You have to do something.*

Late last year, according to a number of JPMorgan bankers, Boisi expressed his frustration to Harrison: "Bill, I'll never leave you in the lurch," he reportedly said. "But I just can't keep working like this. If you keep on listening to these guys, well, that's not the partnership I was expecting."

Harrison was sympathetic and suggested management changes down the line. (Shapiro was long rumored to be seeking a move back to his hometown of Houston; moving Layton, an awkward co-head of investment banking with Boisi, was also a

PHOTOGRAPHED BY DANIEL ACKER/BLOOMBERG NEWS.

possibility.) But then Enron hit. Shapiro, a friend of Ken Lay's, became involved in the early attempts to bail out Enron and stayed. With the stock plunging and Enron revelations spilling out daily, Harrison, too, began to feel the heat. Suddenly, the idea of the relentless Boisi, with his impeccable street cred, building up a power base didn't sound like such a good idea after all.

In May, Harrison made his move, getting rid of Boisi. As Wall Street beheadings go, this one was particularly brutal. No pabulum about pursuing other interests or spending time with the family. "Geoff and I had differences from time to time on management philosophy," Harrison said in a statement.

In the eyes of Harrison's supporters, taking out a guy such as Boisi was the mark of a strong CEO at the top of his game. Citigroup's Sandy Weill may have looked tough when he recently axed his investment-banking chief, Michael Carpenter, in the wake of the Grubman affair—but Boisi was a heftier Wall Street player and Harrison went after him months before Carpenter. "That was a ballsy move," says an executive close to Morgan. "Most people wouldn't have done such a thing." To others, it smacked of fear and weakness—a show-trial execution, facilitated to please the commercial-banking troops as well as an increasingly concerned board.

For Harrison, it was a necessary move. By Wall Street standards, he is an extremely loyal man. He is also an amiable man—the product of a bank bureaucracy where a premium is placed upon congeniality and consensus. Boisi was making enemies—which would have been fine with the fees rolling in. But as the markets collapsed, shrinking investment-banking fees were dwarfed by losses on loans, some of which dated to Chase-Chemical days. Harrison also had to deal with a legion of investment bankers loyal to a guy hated by most of his pals in the executive suite and one who, some whispered, had designs on his job.

In the end, he listened to the Chemical guys—as he has done for the past 30-plus years. Now the question is, will the board listen to Harrison? Unlike most others on the street, the JPMorgan board is virtually insider-free. While there is a core of directors that has been with Harrison since he joined up in 1991, real power lies with two of the newer directors from the original JPMorgan: former Allied Signal CEO Lawrence Bossidy and Exxon Mobil CEO Lee Raymond. Tough, weathered boardroom operators, Raymond and Bossidy can sniff out weakness in a chief executive when others can't. And when they see it, they act, as they did with JPMorgan CEO Sandy Warner. Realizing that he didn't have what it took to keep JPMorgan independent, they pushed him into the merger with Chase.

Now it's Harrison and the Chemical crowd who are being judged. Can they really build a world-class investment-banking business out of its wobbly loan book? Are the balance-sheet implosions recessionary one-offs, or are they representative of the go-for-broke lending culture that has always characterized Chemical-Chase's approach?

And if it is a management problem, what is the board to do? Given the extent to which the Chemical people dominate the executive suite, firing Harrison alone is not a solution. Insiders say the directors were taken aback by the Boisi move—*We paid $500 million for this guy; now we are firing him?*—but were willing to give Harrison the benefit of the doubt. For now at least.

"Its a dilemma for the board," says a JPMorgan executive. "You can't just take out one character. These guys have been around forever. They come as a whole package. If there is going to be change, it will be massive change." ■

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Landon Thomas Jr.'s columns can be read online at nymetro.com/archive/thomas.

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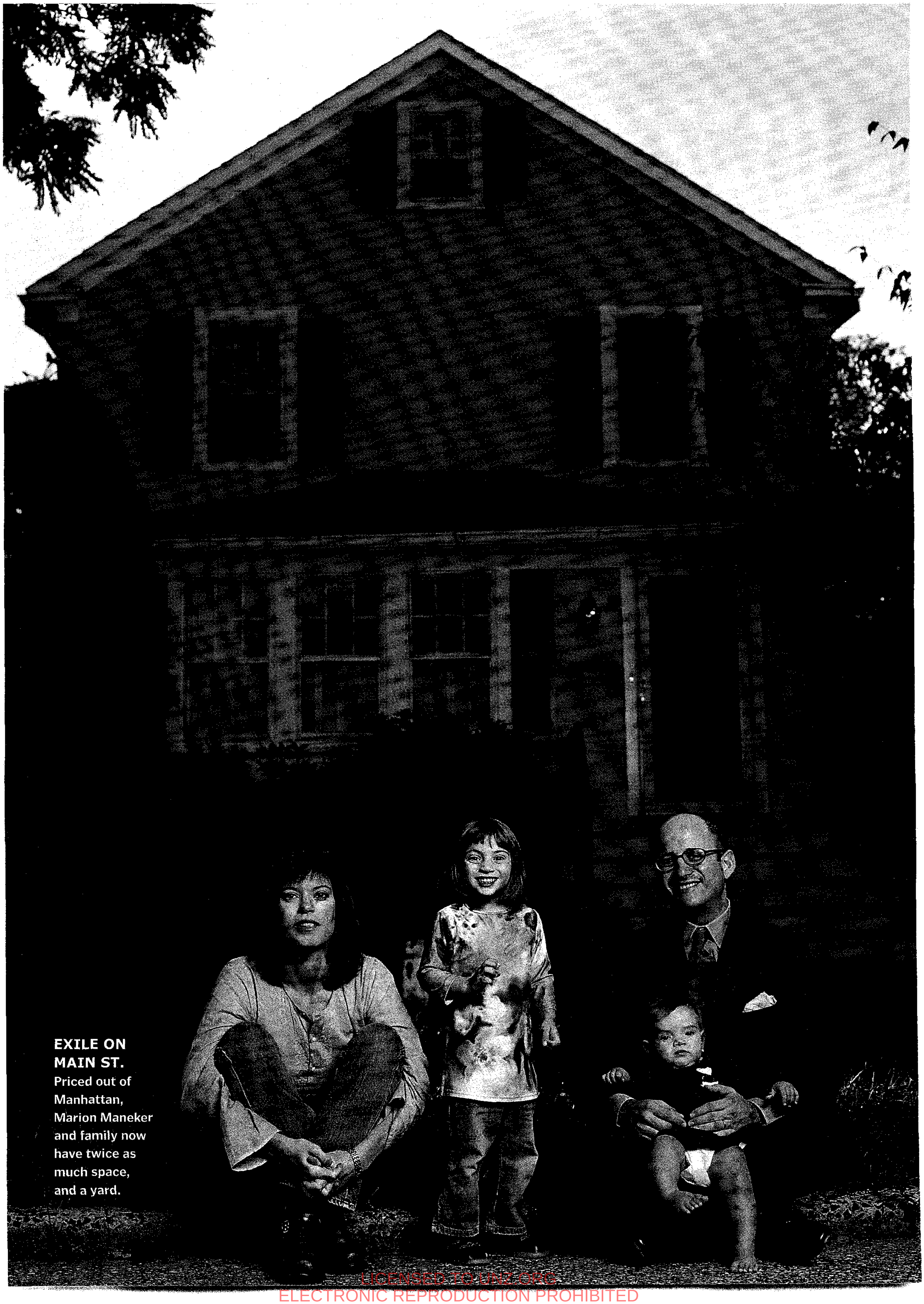


EXILE ON MAIN ST.
Priced out of Manhattan, Marion Maneker and family now have twice as much space, and a yard.

When the price for a West Village three-bedroom (not to mention tuition for two) gets to be too much, there's always the 'burbs, right? But which 'burb? For one family of four, the search was full of surprises. Marion Maneker looks at what they've lost—and found.

Suburban Cowboy

My wife won't admit it, but I'm pretty sure we decided to move to the suburbs the night our daughter didn't get into preschool. It's not that our 2½-year-old didn't get in *anywhere,* which is every Manhattan parent's worst nightmare; she just didn't get into the school we were fantasizing about. We were accepted by an earnest, church-basement sort of school with caring teachers and a director who was proud that her daughter had come home from Berkeley to protest Davos at the Waldorf. Still, I'm willing to admit that I would have preferred to send her to the school near Gramercy Park where all the fathers looked like buyout specialists with weekend places in Greenwich (and their wives former junior *Vogue* editors), and the director seemed more like an Ivy League dean than an Anti-Defamation League radical.

That night in early March, when the preschool acceptances went round to all the nervous parents, my wife and I had a serious chat. With our two kids asleep in their half of our jury-rigged one-bedroom, we sat in the living room mapping out alternative futures. Stick it out in our 850-square-foot patch of paradise? Or take the leap into the suburbs? Our Manhattan conceit was that the suburbs were for suckers: a refuge for the less competitive. Now that we'd failed at preschool, the first rung of social competition, were we marked for the minor leagues?

IT'S A CLICHÉ, BUT KIDS CHANGED JUST ABOUT everything: the rhythm of our days, our choice of restaurants, our friends. Nonetheless, we were proud of our urban life and fiercely defended all the reasons it was better for raising children. Our 500-unit building had become a support system: Our daughter had playmates on other floors, the lobby was its own wonderland of doting doormen and friendly dogs, and everything we needed could be delivered. Through the toddler network of music and dance classes, not to mention pre-preschool, my wife had a large circle of acquaintances for play dates, as did our nanny. There were the early mornings at City Bakery, where my daughter and I went to meet the world, and after-work expeditions to the Garden of Eden, where we bought dinner and made faces at the lobsters. The city really worked for us. Then we ran headlong into the school thing.

Nancy, a high-school friend of mine from Larchmont, was entertaining her kids in Union Square when I ran into her. With a brand-new infant (her third) in a Baby Björn, she started talking about how much more appealing the suburbs seemed now that we had kids. She remarked on the price of houses in lower Westchester, how $750,000 got you a two-bedroom on the East Side or a modest house in a good school district. "You know," she said, "the public schools we went to were just as good as anything I've seen in the city. But the thing is, you get to pay for them . . ." I finished her thought, "With pre-tax dollars."

There it was, the simplest rationale for moving. Not a preference for lawns or dreams of soccer leagues and book groups but a small hope that we could find a town with urban sophistication and good schools, for the same monthly nut we paid in Chelsea—or the same nut minus tuition.

Great. Now we got the suburbs as a concept: low-density housing as a means toward educating your children. But which suburb would we be happy living in?

It both did and didn't help that friends and acquaintances suddenly took a suspicious interest in getting us settled in their town. A colleague in a neighboring office plumped for Dobbs Ferry, his own town, though when I called his broker, I was told there was "nothing, *nothing*" on the market under $800,000. Then over a business lunch, another friend, who lives in Ossining, eagerly invited me to bring my family up for a tour. A few weeks later, he called to say that he'd seen a beautiful Colonial on the market that seemed perfect for me. "It won't last," he warned. When I confessed that we wanted to be closer to Manhattan, I could hear his ebullience fade. I'd disappointed him in a way I could never mend.

PHOTOGRAPHED BY MELANIE DUNEA

At the beginning of our search, my wife made a list of the things that were important to us. We needed to be near the city. We imagined loading the kids into the car for Sunday mornings at the Guggenheim or quick visits to friends in Brooklyn (the same ones who were too inconvenient to reach now by subway). And, of course, I didn’t want to be on the train forever. The subway from Brooklyn would take me a good 40 minutes, I figured, so that should be the benchmark for a commute.

Housing stock was important, too. We wanted something with character and age. We also wanted a village with shops, a library, a train station within walking distance of the house—a place with some sidewalk interaction to make it feel a bit like the life we were leaving behind. All that for $500,000 (comfortable) to $700,000 (major stretch).

At another friend’s suggestion, we kicked off in Pelham, the first town across the Bronx border and just 29 minutes from Grand Central. Our broker Claudia Lutzky produced what she called the “pick of the sixes, pick of the sevens, and pick of the eights,” gently letting us know that the real houses started at $800,000. When we saw Pelham’s property taxes (“Take the first digit of your house’s price, multiply it by 3,000, and you’ll have your taxes”), we changed direction for Montclair, New Jersey.

Another colleague gave me the name of Linda Grotenstein, his Realtor there, who gamely offered to pilot our station wagon, taking us first up Upper Mountain Avenue to see the view of Manhattan, possibly to underscore that we were only twelve miles from the West Side. Montclair’s key selling point is its magnet-school system, which favors parental choice. It also boasts a fragmented downtown so that no residential area is really out of walking distance from shops and services. Perhaps that’s why all the houses sell in a weekend. As in Westchester, the most desirable houses go on the market Thursday or Friday, priced to draw the maximum amount of interest and start a bidding war by Sunday night. Much to our surprise, my wife and I found a number of houses we were tempted to bid on, especially since the prices started at $500,000.

As we dropped Linda back at the real-estate office, my wife said, “I really came out here to cross Montclair off my list, but you made it very appealing.”

We drove back into the city to have dinner with friends at their rambling classic six on West End Avenue. Feeling sheepish about our day’s activity, we were shocked to find our hosts eager to hear every detail. We went home feeling, well, validated.

Our next stops in New Jersey were Millburn and Maplewood. There, Maggee Miggins was not afraid to give her unvarnished opinion on taxes and schools. The first house we saw seemed so perfect—a $659,000 half-timbered Tudor with an enclosed porch—that we had trouble concentrating through the rest of the ride. Maggee assured us it would go for well into the seven hundreds. But she got us into at least three more houses I would’ve been happy to live in. Riding back through the marshes of the Meadowlands, my wife seemed troubled. “I just can’t get it out of my head,” she said regretfully. “I loved those houses, but all I can think of is that my kids are going to grow up telling people they are from New Jersey!”

I asked a colleague who lives in Short Hills how to convert my wife. Instead, he simply shook his head, admitting that it took him “many, many years to get over the fact that I live in New Jersey.”

All during this odyssey, we were also looking in Larchmont (you *can* go home again!) with an agent named Leslie Gluck. Each weekend, we would stop in to look at two or three houses, most a stretch on our budget. Leslie pointed out that many couples moved to Larchmont as a stepping stone between Manhattan and more bucolic places like Bedford. Finally, she took us to a charming brown stucco Colonial built in the twenties or thirties. Barely 1,500 square feet, the house had a beautiful back deck and was at the end of a cul-de-sac. At $579,000, it was really something we could afford. The first day we looked at it, the sun was streaming into the house, and my older daughter came out of a bedroom and announced, “That’s my room.” When we returned to look at the house a second time, she shouted at another Realtor walking into the house, “No! Don’t go in there! That’s my house!”

Mindful of all the houses she’d lost for clients in bidding wars, Leslie warned that the property could go for as much as $50,000 to $100,000 over the asking price. Terrified, we waited until Sunday, not wanting to spark the powder keg with an offer.

Nonetheless, there were three bidders by Sunday night, and the owner’s agent announced she would only accept best bids. After struggling for the right number, we settled, somewhat arbitrarily, on 7 percent above the asking price. When we heard we got the house, an electric jolt of buyer’s remorse ran through us: *We bid too much!*

I wish I could say that was the end of it, but, in a seller’s market, we were pushed to go to contract within a few days. Under intense pressure to meet the seller’s deadline and cope with the unsettling details of the inspection, our agent turned to me and said in a fit of exasperated sympathy, “I spend more time picking out a dress.”

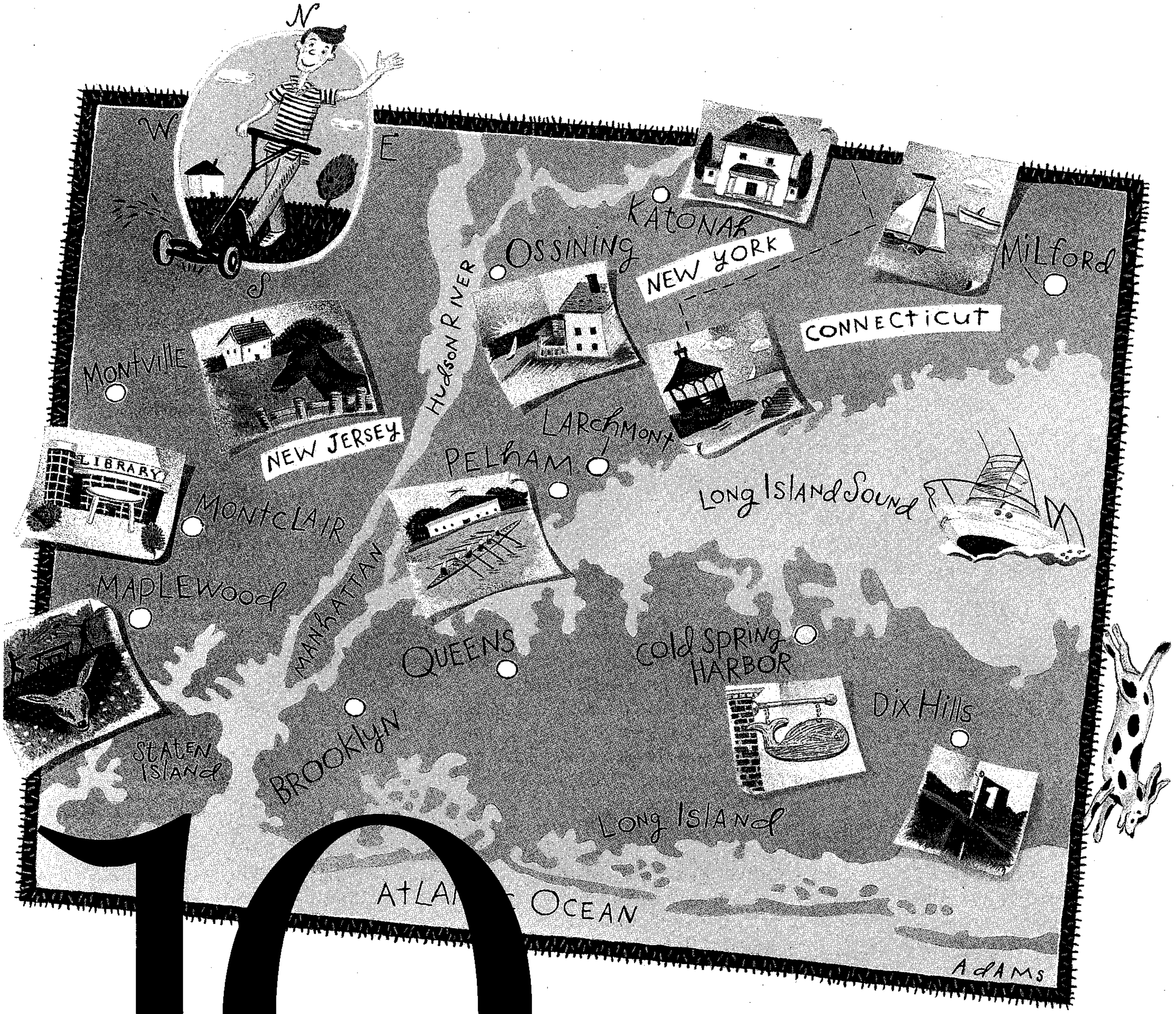
A LOT’S CHANGED FOR US SINCE MOVING TO town. I haven’t had the New York feeling that I was missing out on something fabulous happening somewhere else; but I do have a nagging feeling that I should adopt a serious exercise regime every time I see the squadron of early-morning runners and cyclists. My wife and I spent last weekend busily tending to our new garden. Together, we stood in the middle of our yard, poring over a book on shrub pruning that had all the maddening ambiguity of the instructions to assemble a child’s playhouse.

I’ve also come to realize that I now live across the New York City border, in America, where people feel part of a community and greet each other with a look in the eye, a smile, and a nod—even if you’re a stranger. The other morning, at 6 A.M., I stood at my front door staring at the drenching rain and kicking myself for not having put my trash out. A garbage man sauntered by. Seeing me at the door—and no cans at the curb—he called out, “Where’s your trash?” It took me a minute to realize that he wasn’t chastising me but offering to walk round the back of the house to retrieve it. I was too embarrassed to accept his offer. Deprived of that good deed, he settled for picking up my newspapers and bringing them to my door.

“Thanks,” I said, adjusting to the unexpected kindness, “you didn’t have to do that.” “No problem,” he said nonchalantly, “I’m already wet.”

A HOME OF ONE’S OWN

We settled, somewhat arbitrarily, on 7 percent above the asking price. When we heard we got the house, an electric jolt of buyer’s remorse ran through us: *We bid too much!*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10 Suburbs You Can Afford

Why is contemplating a move to the suburbs so difficult? Because we love the city, of course: the street life, the shops, the convenience. How could you give it up? You don't have to. We scoured the surrounding suburbs for good housing stock, schools and amenities, diversity, pedestrian-friendly streets, and a reasonable commute. Here are our top ten affordable suburbs where even the most die-hard urbanite can feel at home.

Ready to make a move? Before you start house-hunting, log on to **newyorkmetro.com/realestate** for links to listings, maps, and other useful stuff.

NEWYORKMETRO.COM

ILLUSTRATION BY LISA ADAMS

Montclair, N.J.

A cultural oasis

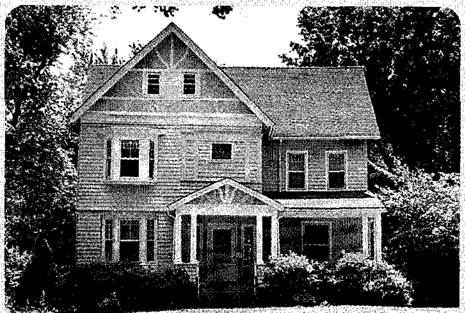
> New Jersey's favorite family show, *The Sopranos*, is "always" filming around Montclair.

LAY OF THE LAND: Unlike cookie-cutter Levittowns built after World War II and designed around the automobile, leafy and architecturally eclectic Montclair is a "railroad suburb," which first began attracting commuters in 1856, the year train service was introduced. That means most houses are close to commercial areas. "There are three ice-cream shops you can walk to!" reports Kyle Dowd, 12, who recommends Emack & Bolio's Ice Cream on Bellevue Avenue. With its century-old trees and pedestrian-friendly Main Street shopping areas, the town is a perfect Hollywood backdrop. The NBC series *Ed* set scenes at Montclair High, and *Analyze This* and *The Devil's Own* were shot here. And New Jersey's favorite family show, *The Sopranos*, is "always" filming around town.

MEET THE NEIGHBORS: "Everyone around here seems to work on some TV show or writes for some paper," said Alma Schneider, 34, who moved with her family in January from their East Village walkup to a four-bedroom Colonial. The town is famously well integrated. Most popular cliché: Montclair is the Park Slope of the suburbs.

NEEDFUL THINGS: Residents do not need to leave Montclair to find culture, food, or shopping. The Clairidge Cinema and the Screening Zone on Bloomfield Avenue feature Angelika-grade art-house and independent films. The town has its own art museum and four local theater companies; the week *The Elephant Man* opened on Broadway, the 12 Miles West Theatre Company offered its own rival production. There are eighteen public parks and two nature preserves within the town borders. Ask anyone to choose their favorite local restaurant (there are more than 35 of them), and chances are they'll say Leone's, a family-run Italian joint.

92 LORRAINE AVE., MONTCLAIR



DETAILS: Six-bedroom, three-bath Victorian with arched doorways, grand front staircase, and a large open front porch facing quiet, tree-lined street; 0.4-acre lot.

PRICE: $799,000 (Burgdorff ERA)

SCHOOL REPORT: Montclair spends $10,899 annually per student. SAT scores at Montclair High School average a 1037, and 73 percent of students move on to four-year colleges. But some residents still drop big bucks—upwards of $19,000—sending their progeny to the rigorous pre-K-through-twelfth-grade Montclair Kimberly Academy or the sixth-through-twelfth-grade Newark Academy. There are a host of well-priced nursery schools to choose from. (Annual fees at the Shomrei Emunah Synagogue, starting at $2,000, are less than half those charged at the YMHA on East 14th Street.)

COMMUTE: The new Midtown Direct train service, set to begin this week, will mean a 29 minute commute to Penn Station. There are also numerous commuter-bus stops throughout town; buses take about an hour each way during peak times. Length of wait for parking permit at train station: twelve to eighteen months.

HOUSE PRICES

- ■ Three-bedroom house $350K to $400K
- ■ Four-bedroom house $450K to $600K
- ■ Six-bedroom house $600K to $950K

TAXES

- ■ Range from $7,773 for a three-bedroom home on one seventh of an acre, worth about $350,000, to $19,238 for a large four-bedroom on a full acre and worth about $900,000.

RECOMMENDED REALTORS: Patricia Cinotti at Stanton Company (973-746-1313); Leonard Klein at Burgdorff ERA (973-509-3965). ALLEN SALKIN

MONTCLAIR: Built before the automobile, the town was designed to be pedestrian-friendly.

Maplewood, N.J.

A tree grows in Maplewood

LAY OF THE LAND: Maplewood was originally developed as a weekend town for Newark residents and still maintains something of a country-home aesthetic. The small downtown is quaint (think shops with names like CornerCopia), and the residences are predominantly twenties clapboard or brick Colonials, although there are also a handful of condo developments. "It has this small-town sweetness; it's more like a town in the Berkshires than the suburbs," says writer Marina Budhos, who moved here from the Upper West Side last summer.

MEET THE NEIGHBORS: Maplewood is a draw for those who abhor cultural blandness and ethnic homogeneity but who can't afford to raise families in Manhattan. "The biggest strength of the town is its diversity," says Jane Goetz, a Realtor and 30-year Maplewood resident. More than 40 percent of Maplewood's residents are nonwhite, and along with South Orange, its "sister town" next door, Maplewood is home to a number of interracial and gay couples. "It's a great mix of open-minded people," says Ed Bikales, who relocated from 103rd Street and West End Avenue six months ago. The town also has a significant artistic and intellectual community. "There is almost an alarming number of children's-book authors here," says Budhos, whose husband is, in fact, a children's-book author.

HOUSE PRICES

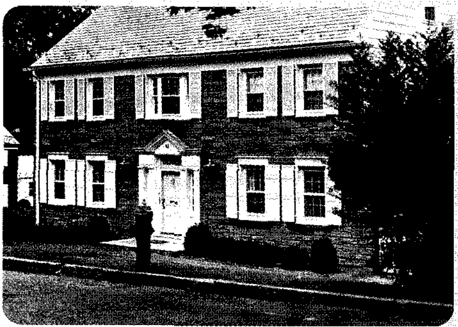
- Three-bedroom house $200K to $400K
- Four-bedroom house $400K to $600K
- Five-bedroom house $600K to $900K

TAXES

- Range from $4,786 for a small three-bedroom worth $259,800 to $20,097 for a large four-bedroom Colonial worth $925,000.

NEEDFUL THINGS: There are several public playgrounds and parks, baseball fields that are flooded in the winter for ice-skating, and a 2,000-acre nature preserve at the edge of town that is frequented by hikers and picnickers; an Olympic-size public pool is a center for family activity in the summer. The pedestrian-friendly downtown district offers several good restaurants as well as a four-screen first-run movie theater. Gourmet food is available for takeout at Celebrated Food of Maplewood and the New World Catering Company, and there's a farmer's market too. Harried commuters love the Maplewood Concierge Company at the train station, which runs errands like picking up dry cleaning, buying groceries, and taking cars to the mechanic while its clients are at work in Manhattan.

41 CRESTWOOD DR., MAPLEWOOD



DETAILS: Five-bedroom, three-and-a-half-bath stone-front Colonial. Excellent condition, hardwood floors, remodeled bathrooms, back deck with adjoining pergola, sun room with skylight.

PRICE: Recently sold for $781,000.

FREEMAN'S FISH MARKET
FISH MARKET
FISH MARKET
FREE DELIVERY
FRESH FISH DAILY
Specials

MAPLEWOOD: Freeman's Fish Market is a popular stop-off on the way home from the train station.

SCHOOL REPORT: Maplewood and South Orange share one public high school, Columbia High, which is considered to be quite good. The district will spend $10,210 per student this year. The average SAT score in 2001 was 998, and 77 percent of the class of 2001 enrolled in a four-year college. The school's diverse mix of alums includes Lauryn Hill (who still lives in South Orange), Roy Scheider, and Grace Mirabella. Many parents opt for the strong parochial schools nearby or for the private Seton Hall Prep.

COMMUTE: Maplewood is twenty miles from midtown. The train takes 25 to 35 minutes to Penn Station. Parking at the station is limited, but for $60 a year, residents can sign up for the popular jitney service to and from the station.

RECOMMENDED REALTORS: Jane Mooney Goetz, Weichert Realtors (973-376-4545); Maxine Sloane, Coldwell Banker (973-467-3222). EMILY GITTER

Katonah, N.Y.

Country living in Westchester

LAY OF THE LAND: About an hour north, just off the Saw Mill, lies Katonah, a small enclave within the tony precincts of Bedford. Expect to be charmed by the village's downtown district and its turn-of-the-century homes painted in shades of pale peach and lilac. "We put together a T-shirt a few years ago that said KATONAH: COUNTRY LIVING AT ITS BEST," says 20-year resident Michael Berardino. "I cringe when-

"You get spoiled here—Katonah's both rural and has great proximity to the city."

PHOTOGRAPHED BY JOHN KERNICK

FURNITURE
Home Accents & Gifts
33
COUNTRY WILLOWS
Visit Our Showroom Warehouse 77 Bedford Rd (down the block) 3 floors of furniture

KATONAH: Shopping for antiques in the downtown district.

ever I have to go to Mount Kisco, because they have traffic lights. You get spoiled here—Katonah's both rural and has great proximity to the city. It has a real New England–type atmosphere."

MEET THE NEIGHBORS: With the exception of a few—notably Martha Stewart, Ralph Lauren, and George Soros, whose properties value in the millions—most Katonah residents subscribed to the "buy the cheapest house on the richest block" theory of home ownership. Katonah offers all the benefits of an upper-middle-class Westchester burg, at a slight discount. "We looked in Chappaqua and Briarcliff Manor, but what we wanted in our price range forced us to move up a bit," says Jonathan Gold, an accountant who left his $1,950-a-month one-bedroom at 90th Street and York for a two-and-a-half-acre, three-bedroom raised ranch that he purchased for about $500,000.

NEEDFUL THINGS: Chain stores have failed to establish a beachhead in Katonah. "We fought 'em off," says David Raneri, vice-president of Charles Department Store, a third-generation family-owned all-purpose shop. "Nobody wanted them here." There's not even a Home Depot. "Any store that's significant in size, anything commercial, is at least fifteen or twenty minutes away," says Gold. Miss Starbucks? Sip a cappuccino at one of the downtown cafés, such as Healy's Deli or Willy Nicks. The Caramoor Center for Music and the Arts, a 100-acre estate, showcases annual festivals and houses the Orchestra of St. Luke.

HOUSE PRICES

- Two-bedroom house $350K to $440K
- Four-bedroom house $465K to $800K
- Six-bedroom house $825K to $2 million

TAXES

- Range from $4,850 for a small two-bedroom worth $350,000 to $30,000 for a large six-bedroom worth $2 million.

SCHOOL REPORT: The Katonah-Lewisboro School District, which has five public schools and two private, ranks in the top 15 percent in Westchester County. Last year, the average SAT score was 1150, and 89 percent of the student body enrolled in four-year colleges. On average, the district spent $16,467 per student.

COMMUTE: Katonah is 46 miles from midtown Manhattan. The train to Grand Central takes about an hour. Monthly Metro-North passes are $193. New residents are guaranteed a spot in one of three lots at the station.

RECOMMENDED BROKERS: Mary Palmerton, Ginnel Real Estate (914-234-9234); Tina Kevelin, Coldwell Banker (914-232-7000). JOY ARMSTRONG

215 JAY ST., KATONAH

DETAILS: Four-bedroom, two-and-a-half-bath Colonial, recently updated, with new large deck looking out onto 2.1 acres of property; 3,212 square feet.

PRICE: Recently sold for $684,000.

Dix Hills, N.Y.

Down on the farm, out on L.I.

LAY OF THE LAND: Driving through Dix Hills, you'll find Colonials and ranches widely spaced apart, set back from the street, and surrounded by perfectly manicured lawns. Here, bond traders live next door to working farmers. "I live on what was a horse farm. Before that it was a potato farm. And I'm zoned for horses!" says Alissa Sue Taff. Houses in Dix Hills are built on one-acre lots, considered large for Long Island, where the average is a quarter acre. Ivy Palmer and her husband did the reverse commute for a while, working on Long Island and living on East 57th Street. But after walling off part of their living room to create space for their daughter, they wised up and moved to the Island. "We had a 950-square-foot apartment in the city," Palmer says. "Now we have a beautiful four-bedroom home on one acre with a basement and a backyard."

> "We had a 950-square-foot apartment in the city. Now we have a beautiful four-bedroom home on one acre with a basement and a backyard."

49 WEST CLIFF DR., DIX HILLS

DETAILS: *Four-bedroom, two-and-a-half-bath* contemporary. Marble spa bath, granite counters in kitchen, patio with waterfall, dual fireplace, in-ground pool; sits on one acre of property.

PRICE: Recently sold for $762,000.

MEET THE NEIGHBORS: Dix Hills attracts families of various cultures and religions—you'll find Buddhist temples just minutes from Korean Methodist churches. For some families, the diversity of the town is its most appealing quality. "Dix Hills has something for everyone," says resident Patricia Giambalvo. But for most, it comes down to space: "Open space, greenery, and peace and quiet are a major part of the draw," says Sheila Saks, of House Beautiful, the local civic association. The close proximity to the Sound is another big sell. "Many families dock their boats in Huntington Harbor," says one neighbor.

NEEDFUL THINGS: Because the town is zoned for agriculture, there are no retail stores in Dix Hills, except for a few garden nurseries. "We've come together to keep the area residential. That's always been our goal. If you want to have a supermarket or a 7-Eleven, you don't move here," says Saks. Residents drive to neighboring Melville, Huntington, and Farmingdale for shopping and dining. "We don't have a downtown area where people can congregate, so we tend to congregate through our schools," says Taff, who is the school-board president for the Half Hollow Hills Central School District. "That's what draws us together more than anything."

HOUSE PRICES

- Two-bedroom house $350K to $375K
- Four-bedroom house $400K to $900K
- Six-bedroom house $850K to $1.8 million

TAXES

- Range from $5,500 for a small two-bedroom home worth $350,000 to $18,000 for a large, new six-bedroom home worth $1.5 million.

SCHOOL REPORT: "I can't say enough about the school district," says Giambalvo, the mother of a recent graduate and a current junior in the school system. "They're very open to parent participation." The average SAT score for an HHH student is 1092; 84 percent of graduates attend four-year colleges. The school district spends approximately $13,000 per student annually.

COMMUTE: Dix Hills is 36 miles from midtown Manhattan. The train from Huntington Station (a twenty-minute drive from Dix Hills) to Penn Station takes a little over an hour.

RECOMMENDED REALTORS: Cheryl Grossman, RE/MAX Northshore (631-493-0542); Cynthia Leimsider, Coldwell Banker Sammis—Dix Hills (631-673-4444); Barbara Bianchini, Prudential Long Island Realty (631-427-9191).

LAUREN DECARLO

Montville, N.J.

A crime-free Sleepy Hollow

LAY OF THE LAND: Montville Township comprises Pine Brook, Montville, and Towaco. The rolling hills and valleys were rich farmland before developers began laying out curvy streets of shingled, shuttered Colonials on two-third-acre lots in the late sixties, and horse stables can still be found in more rural Towaco. "Montville is a magnet for people who want good education as well as good recreation," says Thomas Mazzaccaro, director of the water and sewer department and former Board of Education president. He admits it is extremely quiet—too quiet, perhaps, for some: "There's very little to do at night."

MEET THE NEIGHBORS: There aren't many celebrities, but "there's a lot of chipmunks," says Irwin Reis, 49, who lives with his wife, Bonnie, and their two children in Pine Brook. "And rabbits." Folks here are family- and home-oriented, preferring to watch football games on weekends—either the ones on TV or the ones their kids are playing in—rather than trek to the city for cultural offerings. The massive new playground in a former cow pasture near the high school has become *the* place to hang with the neighbors. Park the minivan, dispatch

HOUSE PRICES

- Two-bedroom house $270K to $300K
- Four-bedroom house $450K to $750K
- Six-bedroom house $700K to $1.4M

TAXES

- Range from $5,955 for a four-bedroom worth $400,000 to $11,000 for a five-bedroom worth $750,000.

There aren't many celebs in Montville, but "there's a lot of chipmunks—and rabbits."

WE RECOMMEND USING A WEDGE ONLY
4

DIX HILLS: Teeing off at the Dix Hills Golf Club.

MONTVILLE: Built on rich farmland, the area boasts a special rustic charm.

your kids to the swing set, then stand on the periphery talking to other parents.

NEEDFUL THINGS: If you crave action, you'll be spending a lot of time in your car. There is almost no commercial activity of any kind in Montville, aside from a couple of gas stations, a 7-Eleven, and a few buzz-free eateries like Poor Henry's Family Restaurant and the Columbia Inn. Everything, day or night, requires a drive to somewhere else, even grocery shopping. The upside is that having no businesses and nowhere for anyone to hang out keeps the crime rate close to nonexistent. Morris County runs three public golf courses near, but not in, Montville: Bowling Green in Jefferson, Sunset Valley in Pompton Plains, and Crystal Springs in Hamburg.

SCHOOL REPORT: A big selling point. Montville spends $10,184 per student annually. Nearly 77 percent of the students at Montville High took the SAT (average score was 1,096), and 77 percent head to four-year colleges. Just getting started? Nursery schools abound. Everything from Montessori programs to cooperative schools where parents assist teachers to a Baptist kindergarten to five preschool programs in the local public-school system.

COMMUTE: Montville is 33 miles from midtown Manhattan. It's 50 minutes by train or about an hour by bus to the city. Most commuters to Manhattan drive to the park-and-ride in the Willowbrook Mall.

RECOMMENDED REALTORS: Francine T. R. Craven at RE/MAX (973-575-6005, ext. 115); Cindy Marsh-Tichy at Weichert Realtors (973-575-1122).

ALLEN SALKIN

17 TIMBER RD., MONTVILLE

DETAILS: Six bedrooms, five and a half baths, skylight, high ceilings, deck, rec room, library; sits on 0.8 acres.

PRICE: $749,500 (Weichert Realtors)

"Ossining's funky atmosphere reminds me of the East Village."

Ossining, N.Y.

Historic charm, modern edge.

LAY OF THE LAND: Ossining is a town in transition. Stroll down historic Hamilton Avenue and you'll find lovingly restored Victorian homes next door to sagging porches in need of more than a little TLC. And while new restaurants like Danny's and Guida's Italian are revitalizing downtown, there are still plenty of dilapidated façades like the old Ossining National Bank Building, which was bought but never restored. Although many of the Victorian and Colonial homes downtown date from the late 1800s, the past ten years have brought an explosion of new construction in surrounding suburbs—especially the Croton-Harmon area—and prices have steadily risen. "It's got a real small-town feel," says one resident who left a Chelsea loft for a three-bedroom colonial when he moved here ten years ago with his wife. "At the same time, it's a very diverse community."

HOUSE PRICES

- Three-bedroom house $400K to $550K
- Four-bedroom house $400K to $800K
- Six-bedroom house $600K to $1.2M

TAXES

- Range from $6,000 for a small three-bedroom worth $400,000 to $25,000 for a five-bedroom worth $1.2 million.

THE BIG HOUSE: Towering over the village like a medieval castle is the Ossining correctional facility—a.k.a. Sing Sing. With an eye on the tourism dollars generated by San Francisco's Alcatraz, village officials would like to transform sections of the prison into a museum.

MEET THE NEIGHBORS: "The funky atmosphere reminds me of the East Village," says Dan Di Paola, whose restaurant, Danny's Café.com on Main Street, is one of many new businesses cropping up downtown. A look at Ossining's demographics shows an almost equal mix of blacks, whites, Asians, and Hispanics. Famous Ossining alums include Peter Falk, John Cheever, and marathon world-record holder Khalid Khannouchi.

NEEDFUL THINGS: You won't find a Starbucks—but there's no shortage of lattes. "The big companies got beat out by the locals because they protested," explains village manager Paul Shew. "So we have lots of little espresso and cappuccino shops." There's also the Arcadian Shopping Center, a mini-mall that houses a Stop & Shop—functional but hardly comparable to gourmet-food shops in Man-

100 HOLBROOK RD., OSSINING

DETAILS: Four-bedroom, three-bath newly updated wood and stone split-level with finished hardwood floors and new master bath. Side deck off kitchen opens to expansive 0.92 acres; 2,870 square feet.

PRICE: $699,000 (Vanguard Real Estate)

hattan—several pharmacies, and a few small gift shops. There's no movie theater in the town center, but a megaplex is fifteen minutes away. "We're still a good three years away from having a viable nightlife scene," says Di Paola.

SCHOOL REPORT: Ossining High offers extracurricular programs, including one of the most comprehensive instrumental-music facilities in the country. The average SAT score is 1031; 64 percent of the class of 2001 went on to a four-year college. "Basically, we've got a much larger tax base than the other schools, which translates to better facilities," says Roy Temkin, a twelve-year resident whose two children are products of the Ossining school system. The school district spends $15,638 per pupil.

COMMUTE: Ossining is 36 miles from midtown Manhattan. It takes from 48 minutes on the express train to about an hour on the local to reach Grand Central Terminal, with trains departing about every half hour.

RECOMMENDED REALTORS: Martha Krakow, Coldwell Banker (914-762-7010); Jeanne Lepore, Houlihan Lawrence (914-762-7200).

CATHERINE TOWNSEND

Milford, Conn.

A beachy bedroom community

LAY OF THE LAND: Founded in 1639, Milford is one of the oldest towns in America. Fort Trumbull was built here to protect George Washington during the Revolutionary War, and Milford was a stop on the Underground Railroad. "Almost every building downtown has a story to it," says Kathy Alagno, president of the chamber of commerce. While all of Milford is agreeable—think modest Cape Cods along shady streets—the two most desirable places to settle down are either along the waterfront or near the golf course. Those seeking a beachfront property can't do better than a renovated Nantucket-style cottage on a sandy spot of land at Laurel Beach, or one of the four- or five-bedroom Georgian mansions overlooking Gulf Beach. And an executive-housing development around the Great River Golf Estates in North Milford is under way, offering brand-new three- to five-bedroom new-American Colonials that start at $525,000.

MEET THE NEIGHBORS: "This is *the* place to be right now," says Gayle Slossberg, who moved to Milford from the Upper West Side seven years ago and now has three young children. "It's getting so cosmopolitan with the influx of New Yorkers looking for a quieter, more affordable experience." If the locals vary as much as the landscape, the common denominator seems to be a desire to live in a place that offers plenty to do, yet maintains a hometown feel. "It's so safe here," says longtime resident Richard Hosking. "You can walk anywhere, anytime in this town."

NEEDFUL THINGS: Many residents—like Kendra St. John, who moved here from Hawaii—choose Milford for its fifteen miles of sandy beaches. "At first, I thought Milford was too far from the city," she says. "But I was shocked at how many people commute. It's not so bad when you consider how beautiful the beaches are." The other main attraction is the historic downtown area, which overlooks the harbor and is peppered with charming mom-and-pop shops like the Harrison & Gould hardware store, in business since 1907. Nearby, there's a sprawling park with tennis

HOUSE PRICES

- Two-bedroom house $180K to $275K
- Four-bedroom house $300K to $450K
- Five-bedroom house $395K to $579K

TAXES

- Range from $2,500 for a $180,000 property to $8,400 on a $579,000 property.

"This is the place to be right now," says one Milford resident, who moved there from the Upper West Side seven years ago.

1874
George's barber shop
NO TURN ON RED
danny's cafe
OPEN

OSSINING: *The downtown business district has held on to its nineteenth-century flavor.*

65 MORNINGSIDE DR., MILFORD

DETAILS: Three-bedroom, two-and-a-half-bath traditional New England Colonial with dual fireplace, four-season porch, and expansive views of Long Island Sound and shoreline; 3,100 square feet.

PRICE: $750,000 (The Beazely Company)

courts, a playground, and a large bandstand for live performances. Outside of the downtown district, most of the city's retail life is contained within its strip malls and chain stores. And aside from two movie theaters, there's little in the way of culture.

SCHOOL REPORT: "The public schools are terrific," says Slossberg. "They rate among the best in Connecticut." The Connecticut State Department of Education backs up her claim. At Milford's two public high schools, the average SAT score is 985; this year, 64 percent of graduating seniors went on to four-year colleges; the community spent $9,771 in tax dollars per student last year.

COMMUTE: Milford is 66 miles from midtown Manhattan. The train to Grand Central takes 90 minutes; monthly passes from Metro-North cost $283. Currently, there's a two-year wait for one of the 400 parking spaces at the Milford station.

RECOMMENDED REALTORS: Wendy Weir, RE/MAX Realty (203-877-0618); Tom Casey, Coldwell Banker (203-878-7424).

TARA MANDY

"There are a lot of wordies in Pelham. It's not a town of investment bankers."

PELHAM: Fifth Avenue, the town's small retail strip, has all the essentials.

Pelham, N.Y.

A mecca for media types

LAY OF THE LAND: The town of Pelham, on the Bronx border, actually comprises two villages—Pelham and Pelham Manor, each with its own mayor, police, and emergency-response team—but few people bother to make the distinction. Most homes were built in the twenties, and the architectural style is a mix of Colonial, Mediterranean, and Tudor. "Many people may dislike the thought of living in the suburbs after living in Manhattan because they think they can't walk anywhere," says Kristine Dahl, an agent at ICM. Pelham, she says, is compact and eminently walkable. Houses are on small lots and closely set together. The cozy contiguity fosters a deep-rooted loyalty among residents. "People seem to come back," says nine-year resident Carolyn Cassidy. "They grow up here, go to college, move somewhere else, and then come back when they are ready to settle down with a family." Pelham Heights, the area closest to the train station, is the most expensive part of town (prices run about 10 percent higher).

HOUSE PRICES

- Three-bedroom house $425K to $500K
- Four-bedroom house $500K to $850K
- Six-bedroom house $750K to $1.8M

TAXES

- Range from $11,000 for a $425,000 home to $40,000 for a $1.8 million property.

MEET THE NEIGHBORS: Pelham is a media hothouse. Current residents include *House & Garden* editor Dominique Browning, *Glamour* creative director Donald Robertson, *Condé Nast Traveler* editor Thomas Wallace, and more or less the entire staff of *The New Yorker*. "There are a lot of wordies up here," says Patrick Cooke, the executive editor of *Forbes FYI* and a resident of about a year and a half. "It's not a town of investment bankers."

NEEDFUL THINGS: With fresh flowers hanging from the streetlights and shops keeping their doors open in warm weather, Fifth Avenue, Pelham's small retail strip, is cute and welcoming. There are a number of good restaurants, mostly Italian, along with core essentials like a grocery store, a pharmacy, a hardware store, and a single-screen movie theater. Otherwise, the nearest shopping centers are in White Plains, New Rochelle, or Mount Vernon. Pelham's Recreation Department offers more than 70 programs each year. There's also an arts center, the New York Athletic Club (which has a three-month waiting list), the Pelham Country Club, summer programs for kids, Little Leagues, and other clubs. "You can get as involved as you like. There are plenty of opportunities," says Dahl.

SCHOOL REPORT: The town spends approximately $12,000 annually per student. ("We strive to be

32 STELLA PL., PELHAM

DETAILS: Four-bedroom, two-and-a-half-bath Tudor with third-floor rec room, heated sun room, brand-new eat-in kitchen, and fireplace. Deck in back of house overlooks a large yard; 0.25-acre lot; 2,820 square feet.

PRICE: Recently sold for $770,000.

below the median for pupil expenditure, but above the median in the quality of our education", says Charles T. Wilson, superintendent of schools.) Last year, the average SAT score was 1161, and 81 percent of the class of 2001 enrolled in a four-year college. Pelham, being so small, doesn't have its own school-bus system, which means virtually every kid walks to school.

COMMUTE: Pelham is seventeen miles from midtown. Metro-North trains depart from Pelham every half-hour, and the trip to Grand Central Station takes 29 minutes. Monthly passes cost $140.

RECOMMENDED REALTORS: Carol Brown at C. S. McClellan Real Estate (914-738-5150); Scott Stiefvater Real Estate (914-738-1133). CAROLINA HELMICK

Larchmont, N.Y.

So near and yet so far

LAY OF THE LAND: "It's the best of both worlds," says Kathy Eisberg, former associate PR director of *In Style* and a mother of two who moved from Manhattan to this tree-lined village two years ago. "I am so close to Manhattan, yet I also have a yard with a swing set." The one square mile of the Village of Larchmont, encompassed by the larger Town of Mamaroneck, is split into two parts by the Boston Post Road. The older of the two sections, Larchmont Manor, lies directly on Long Island Sound and is composed of large Victorian and Colonial houses, most dating from the early twentieth century. The wide streets are lined with dogwood, cherry, and magnolia trees. Residents praise the excellent school system and the physical beauty. "It's right on the water, and the commute is terrific. You're not going to get much better than this," says real-estate agent James Whittemore.

HOUSE PRICES

- Two-bedroom house $375K to $475K
- Four-bedroom house $600K to $1.2 million
- Six-bedroom house $1.5 to $2.3M

TAXES

- Range from $7,500 for a small two-bedroom worth $375,000 to $26,000 for a large six-bedroom worth $2.3 million.

LARCHMONT: Overlooking the Long Island Sound in Manor Park.

MEET THE NEIGHBORS: Larchmont is less image-conscious than neighboring towns like Scarsdale—"I don't get dressed up to take my son for a walk," says one resident—but it still has a high median income, around $125,000, thanks to the many bankers, lawyers, and finance types within its borders. Celebrity residents, such as director Ang Lee, usually keep a low profile, though former resident Joan Rivers made it a habit of including Larchmont in her stand-up routine.

NEEDFUL THINGS: The local French population makes its presence felt and appreciated with a first-class cheese shop, an alarmingly well-stocked liquor store, and *two* patisseries vying to produce the flakiest croissants. There is also a four-screen movie theater, the Larchmont Playhouse. Plus, of course, Manhattan is only a short drive away. "I may not go there often, but I know it's there" is a widely held sentiment. Homegrown social life also has a beach element: Many residents are members of the local shore and yacht clubs.

12 SPRUCE RD., LARCHMONT

DETAILS: Four-bedroom, three-bath Tudor, with eat-in kitchen and small deck; requires some work. Sits on a dead-end street, ¾ miles from train station; 1,900 square feet.

PRICE: $599,000 (Houlihan Lawrence)

> "Students can get the same education at Mamaroneck High School as they can at any of the top private schools in the city."

SCHOOL REPORT: "Students can get the same education at Mamaroneck High School as they can at any of the top private schools in the city," insists one parent, whose daughter is now a senior at Cornell. The Mamaroneck school system spends $14,853 on each student annually ($3,000 above the state average); 80 percent of students from last year's graduating class went on to four-year colleges; the average SAT score for students at Mamaroneck High School was 1,117. There are four nursery schools to choose from, "without the competitive-enrollment problems that you'll find in the city," says Eisberg.

COMMUTE: Larchmont is 21 miles from midtown Manhattan. A train ride to Grand Central Terminal on Metro-North's New Haven line takes 40 minutes; monthly passes are $141.

RECOMMENDED REALTORS: Burbank Whittemore (914-834-1070); Meritt Associates (914-834-2800).

EMMA ROSENBLUM

Cold Spring Harbor, N.Y.

A clubby North Shore enclave

LAY OF THE LAND: Cold Spring Harbor is a tiny former whaling village on the North Shore, between the larger towns of Huntington and Oyster Bay. It is, perhaps, most famous for its genetics lab, where Barbara McClintock grew her corn and Drs. Watson and Crick first happened upon DNA. (Watson still lives in the area.) The village itself feels more like Sag Harbor than North Shore, with Victorian-style captain's homes and a busy little waterfront. A fabulous collection of Colonial clapboards lines Harbor Road, which runs out of the village; and up Snake Hill Road are grand, Gilded Age, Gatsby-esque estates.

MEET THE NEIGHBORS: Don't come here looking for creative types—Cold Spring Harbor has more of a Cheever thing going on: trench-coats-on-the-platform and dinghy sailing in the harbor. "There are some business executives and some doctors, and then everyone else is in finance, everyone, and everyone's children," says Peggy Richling, who has lived in Cold Spring Harbor for 24 years. "We had a professor, but he moved."

24 GROVE ST., COLD SPRING HARBOR

DETAILS: Three-bedroom, two-bath Colonial with attic, full basement, large front porch, backyard deck; sits on 0.28-acre lot; short walk to town.

PRICE: $699,000 (Daniel Gale Agency)

> "Come here at Christmas, and you'll really feel like you're living Currier & Ives."

WAY IN? A lot of the social life centers on the area's private beaches and golf clubs, though charities—like the Holiday House, a summer camp for underprivileged girls just outside town—are popular, too. Soccer, lacrosse, and crew are huge out here, and a lot of parents volunteer as weekend coaches.

NEEDFUL THINGS: "Come here at Christmas, and you'll really feel like you're living Currier & Ives," says Richling. There's no movie theater and there are only a few small cafés, but Cold Spring Harbor's got the market cornered on scented candles and dollhouse furniture, and you can certainly find a Lilly Pulitzer something in one of Main Street's dress shops, where the only chain is (natch) a Talbots. "There is no supermarket, no cleaners, no anything functional. Everywhere else has a strip mall; we have no strip mall," sniffs one resident. Not to worry: Huntington Village, where you can find everything practical, is only a few minutes away.

HOUSE PRICES

- ■ Two-bedroom house $500K to $700K
- ■ Four-bedroom house $700K to $800K
- ■ Six-bedroom house $800K to $1.5M

TAXES

- ■ Range from $6,000 to $8,000 for a small two-bedroom worth $550,000 to $25,000 for a large five-bedroom worth $900,000.

SCHOOL REPORT: School District Two is among the most desirable in the state, with high teacher-student ratios and per-student expenditures. (The town spends $14,072 per pupil.) The average SAT score is 1219. The town's junior and senior high schools are combined at Cold Spring Harbor High School, which has 850 students in the six grades; last year, 94 percent of the graduating class enrolled in a four-year college, with 11 percent matriculating in the Ivy League.

COMMUTE: Cold Spring Harbor is 35 miles from midtown Manhattan. The ride to Penn Station takes an hour on the Long Island Railroad. Monthly LIRR passes are $181.

REALTORS: Margy Hargraves and Peggy Moriarty at the Daniel Gale Agency (631-692-2462).

AMY LAROCCA

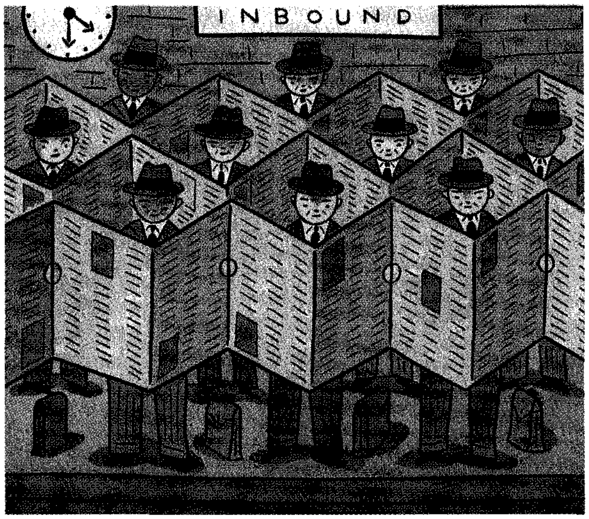
COLD SPRING HARBOR: The view along Shore Road, just outside of town.

PHOTOGRAPHS BY BRUCE KATZ (2).

Commuters have an unsettled, nervous energy that comes from their internal timetables: The train is about to leave the station. By Mark Horowitz

Train Man

THERE'S VERY LITTLE TALKING ON the 8:16 A.M. express to Grand Central, but that doesn't mean it's quiet. The air-conditioning roars like a turbine, and the steel wheels clatter on uneven tracks. Occasionally, though, the electricity switches off for an instant, the lights dim, and the air-conditioner stops, and a trip on the speeding Hudson River line becomes as serene and fluid as a summer canoe ride on an Adirondack lake.



Commuting on Metro-North means joining a unique subspecies that flourishes in an ephemeral, in-between world—neither city nor suburb—governed by its own set of codes. It's the kind of miniculture that occurs often in nature: little ecosystems at the edges of larger ones, like the fish that hover where a fast current meets a slow one because that's where the food is. Commuter culture has a short half-life, it flickers into existence for only an hour or two a day, but its impact on *Homo commutatus* is enormous. My family lives in the suburbs—they have an actual *life* there—and most of my co-workers really live in the city, but I'm caught in some sort of twilight zone between them, and the worst thing about it is, I sort of love it.

ROUTINE EXISTENCE

Commuting is our secret safe haven from work, from family, from *everything.*

Everything about commuting is built around repetition: the same train each morning, the same spot on the platform, the same route through Grand Central, the same faces around you. Those faces breed a peculiar intimacy. You know these people because you see them every day, but you never speak to them.

This ironclad routine—built around the MTA timetable—promotes a special metabolism. Commuters develop the sensitivity of Olympic athletes, becoming finely attuned to small variations as they try to shave a few seconds off the drive to the station or the walk from the office to the train in the evening. And commuters have an unsettled, nervous energy, a quickening that manifests itself as their inner clock announces that a train is leaving in five minutes and they had better start to hurry. Non-commuters see this in their spouses or co-workers—an acceleration that comes from nowhere—and ordinary New Yorkers have come to take for granted the spectacle of panicked businessmen running full-speed down the sidewalk, dodging and swerving like broken-field runners.

The commuter comes to distrust all change. Change is a crackling loudspeaker announcement that signals a late train or, worse, a shorter train with fewer seats (which screws up your platform placement). Change means a new schedule that takes effect on an odd date (the current Hudson line schedule is "effective June 24 through October 26, 2002").

Commuters don't want to mess with our two-hour-a-day culture because there is something sweet and fragile about it. Because it is our secret safe haven from work, from family, from *everything*. It is like a private club, where the old members are snoozing in a comfy chair with the newspaper across the lap, where younger members are chatting amiably, where others are catching up on work (how much more productive we are on the train than at our desks) or reading novels or magazines, listening to music on their Walkmen.

What else do you do on a train? Sometimes, feeling perverse, you look out the window. Commuters are always on the move, but we still have a vivid sense of unfurling place. The Hudson line is ideal for this, with its boats and barges and Palisades sunsets. In the morning, when the southbound train approaches Spuyten Duyvil, where the Hudson and Harlem rivers intersect, the train sweeps around a bend and the Henry Hudson Bridge comes into view, creating a perfectly framed landscape with a long, silver train (it's the front of your own train!) plunging through it. As the train slips deeper into the Bronx, the majestic river views give way to dreary apartment buildings and an industrial landscape of cement plants and vacant lots filled with rusted cars and construction equipment. Finally, the line drops into darkness beneath Park Avenue with a whoosh and a roar. Nobody is talking, but it's never quiet.

Train culture may be evanescent, like the life of a mayfly, but it is reliable and predictable, and that is a comfort to the peripatetic commuter. On September 11, last year, I came out of the northern entrance of Grand Central and saw the first tower burning. I know exactly what time it was, because it is always the same time. For the rest of the day, the streets outside my office were filled with thousands of people walking northward, trying to get home. Late that night, the streets were empty and Grand Central Terminal was surrounded by troops. Though I had heard the trains weren't running, I still made my way down to the station. I am, after all, a commuter, a creature of habit.

Grand Central was empty. But the board listed a few departures. I climbed aboard a completely empty Hudson local and rode it home. The trains *were* running. It was a beautiful night, and the views, as always, were spectacular. ■

ILLUSTRATION BY MICHAEL KLEIN

DINNER COMPANION: Ed Morand joins some of his Pilates students out on the town at Haru in Times Square; in addition to group activities, he'll usually date one or two students a year.

Ed Morand

AGE: 34

OCCUPATION: Pilates instructor.

COST OF SERVICE: $380 for ten hour-long group sessions.

ADDED SERVICES: Will escort clients to social and business functions; throws dance parties at his house; counsels his clients on diets and broken hearts.

WHAT HIS CLIENTS SAY: "He deals with *all* our problems."

BUYING MR. RIGHT

He's handsome, he's buff, he's thrilled to talk about *your* problems, take you to parties, even cook you dinner. The catch? He's your trainer (or massage therapist, or Pilates instructor). But there are plenty of New York women who don't mind keeping their perfect man on the payroll. By Kyle York Spencer

It's close to midnight, and Ed Morand, a handsome, heterosexual, 34-year-old Pilates instructor with a winning smile and washboard abs, is still on duty. He's perched at a bar in Tribeca swigging a cranberry juice and ginger ale, chewing gum, and chatting amiably with a host of young professionals at a magazine writer's 31st-birthday party.

Morand is there with one of his students, a pretty banker and friend of the birthday girl's. He flirts with his student and her friends, talking animatedly about salsa dancing and Sarah Jessica Parker's fabulous body. He's not there on a date, exactly. Rather, he's serving as a companion to a woman who pays him $360 a month. Ostensibly, she pays him to help her keep fit with reverse curls and roll-ups—but that's only where the job starts.

Morand says hanging with his clients is part of the occupation. He exchanges lengthy e-mails with them, listens to their work woes on the phone, gives them advice on everything from bad backs to bad boyfriends. He calls it "value-added service."

"I do it all the time," he says, waving a sculpted arm nonchalantly into the smoky air. "Sometimes it's the whole gang. We go out as a group."

He fishes a card out of his DKNY leather business-card holder, a gift from another client.

Throughout Manhattan's gyms and massage studios, practical-minded women are learning that in terms of men, you get what you pay for. In a city where finding Mr. Right is, to some, an onerous burden, these guys can be better than dating, more satisfying than sex (and even sex, in a few cases, isn't out of the question). After all, the reasoning goes, don't you *deserve* a man who'll rub your shoulders, listen to your worries, and look good on your arm? It's just one more luxurious, feel-good perk in a city that's predicated on serving up the best. And New York is certainly swarming with willing guys—massage therapists, Pilates instructors, holistic chiropractors, aromatherapists, and personal trainers—who are enlightened, available, and clamoring to love, not judge, their clients.

"Ed's got a great personality," explains the banker, who had her first one-on-one extracurricular outing with Morand on Valentine's Day, when her boyfriend was away on a business trip.

"I don't know how Ed does it," says a petite brunette from the Upper East Side who regularly attends Morand's Pilates class. "He deals with *all* our problems."

Johanna Abreu, a 32-year-old attorney who's had a fulfilling two-year relationship with her doe-eyed 37-year-old massage therapist, Lance Williamson, says she's gained something beyond relaxation from her time with him: an escape from the dating life.

"Dating in New York is a pain in the ass," she gripes. "People are so pretentious. The guys either think you are looking for someone who's making a gazillion dollars—or that's what *they're* looking for. It's a big city and you can feel so lonely in it. Lance is someone to talk to. When you're

PHOTOGRAPHED BY SCOTT JONES

BABY LOVE: Craig Martin is interested in getting to know his clients' extended families—including their children. Here, he hosts a brunch in his West Village garden.

with him, it's not like you are going to wake up the next morning with a hangover and say: 'Oh, I should *not* have done that.' " Abreu and Williamson do Sunday brunch a lot, go to parties, and e-mail regularly; this summer, she asked him to take a house with her on Martha's Vineyard.

"I DO NOT HAVE ONE CLIENT I DO NOT like touching; I love every one of them," says Williamson, who cat-sits for out-of-town clients, attends their birthday parties, sends notes, and calls them when he knows they're feeling blue. "If clients come in depressed, I give them a big hug. Then I'll follow up with a phone call or a letter. I'm not just a massage therapist. I'm a voice and a good listener. Sometimes, when clients go on vacation, I'll call them and say: 'I miss you—hurry home.' "

In return for his caring, Williamson gets a lot of free stuff from the well-to-do whose backs and necks he kneads for a living: hotel stays in Thailand, pricey dinners at Craft and Babbo, weekend stints in mansions in Bridgehampton, tickets to the theater and concerts.

"My clients have money. I don't," he says. "They have good taste in restaurants." He pauses. "I know it sounds conceited. But I almost look at myself like a beacon of light. I love to take care of people. I'm a giver. I like to enhance people's lives because it enhances mine."

Craig Martin

AGE: 40

OCCUPATION:
Holistic chiropractor.

COST OF SERVICE:
Initial visit, $125; subsequent visits, $65.

ADDED SERVICE:
Sends presents on special occasions; will attend art openings, recitals; will take clients to dinners, plays, and parties.

WHAT HIS CLIENTS SAY:
"He's more than a chiropractor. He's a *healer*."

Holistic chiropractor Craig Martin, a Russell Crowe look-alike whose cozy Greenwich Village office is decorated with miniature elephants and plaques that say things like EXPECT A MIRACLE TODAY, goes boating in Maine with his clients, attends their opera and art performances, and is often invited to their out-of-town weddings and showers.

So are these people patients, clients, or friends? The question elicits a euphoric look. "It's a *relationship*," he replies.

Williamson, who lives in a tiny two-bedroom on the Upper West Side, is equally puzzled by the question. "I never really thought about it much before," he confesses over lunch at Viceroy in Chelsea. Williamson beams as he recalls his first client friendship, the first enormous New York City apartment he entered, the first celebrities he met. "And you just *love* spending time with these people!"

Certainly, the financial rewards are substantial. In a city where networking is key and personality is marketable, providers of health and fitness services say their businesses grow more rapidly when they aggressively network in nonaggressive settings (e.g., people's homes, private parties, summer houses).

That kind of networking has helped Williamson expand his relatively young business fast. When he started four years ago, fresh out of massage school, his clients would call in the afternoon and get an appointment that night. Now, with a regular client base of 60 and rates that go as high as $200 for an at-home massage, he is booked almost a month in advance. His annual salary is approaching six figures.

ARCHITECT CHRISTINA OLD was coming off a five-year relationship when she began seeing Williamson for regular massages. It was a rough year, she recalls: "I was going through a breakup. He was easy to talk to; he makes me laugh."

During and after massage visits, they shared dog stories, both being fond of schnauzers. Lance gave her dating tips and always noticed the things other guys never saw, like her hair-color changes and her moods. After a year of bedside chats, Christina decided to initiate what she refers to as the "professional-social icebreaker." She invited Lance to her 29th-birthday party at Serena.

"He'd heard all my stories," she explains. "And I was marking the end of a bad year and the beginning of a new year." That night, Lance spent a lot of time chatting with her ex. He was getting to know her past.

That summer, she decided to up the ante. She took him as a date to a karaoke party in Chinatown. That's when the relationship took on a new element. They had dinner and drinks, and she got sick. "I was throwing up on the sidewalk," she says, chuckling. "He took care of me. He began joking: 'Oh, you ate more than *that*.' "

Christina sounds like she's sharing one of those "the day we fell in love" stories. Except, in this case, Christina's connection is with a guy she regularly writes checks to.

An Army brat whose father was a fighter pilot, Williamson comes from a happy family. "My parents are madly in love," he says. "My brother and sister are my best friends."

The scents of spearmint and eucalyptus waft through his apartment as he flips through his music collection, sharing CD ideas and making purchasing suggestions: "I try to stay away from Enya." He rolls his eyes. "I don't like New Age."

Williamson, who is gay, left a two-year stint as an interior designer ("too stressful!") to go out West. He went to Boulder, Colorado, to escape a bad breakup; while there, he realized he could live without the boyfriend—but not without New York City. He came back and enrolled in the Swedish Institute, the Harvard of massage schools.

In his massage room, daisies line the narrow bed and the walls are painted pale green. "The same color," he notes, "used in the Prada stores." He talks tulips, pregnancy massages, his propensity to wear all white, and his home-decorating tastes. "Do you see that lamp?" He points to a rectangular light fixture by his couch. "*That's* the look."

How does Williamson feel about all this emotional massaging? "It's nice to be needed," he says. "I've always wanted to be a housewife. Now I consider myself an overachieving housewife."

THE PARTY BOY: Greg McKenzie at a birthday party in Soho for a client. McKenzie lives with his mother near Riverdale.

Greg McKenzie

AGE: 36

OCCUPATION: Personal trainer.

COST OF SERVICE: $75 to $90 an hour.

ADDED SERVICE: Will cook healthy dinners for clients and their friends; can get himself and his clients into just about every club in the city.

WHAT HIS CLIENTS SAY: "He's so sweet!"

ON A RECENT THURSDAY NIGHT AT HARU, A trendy Japanese chainlet that also happens to be one of his clients' favorite gathering spots, Ed Morand is putting out a fire, the kind most boyfriends and husbands get stuck with—and quickly botch.

"Ed, my thighs are getting bigger," whines a well-dressed (and emaciated) Barneys buyer.

Morand raises an eyebrow. "You are like a size 0," he points out matter-of-factly. Then he goes on to make several sharp physiological points about aging and muscle loss and the importance of toning, and offers the Barneys Thigh Girl the name of a similarly concerned student to chat with.

"Ed's classes are like therapy," says Joy Sargent, a pregnant real-estate attorney who made Morand the fourth person in her life to know about her pregnancy. "My friends think it's a cult."

Morand blushes. "That is *so flattering* to me," he says.

The girls are nibbling on king-crab dumplings, chatting about wedding bouquets and Comme des Garçons. Morand weaves in and out of the conversations, the lone male presence at a table of six twenty-something women. If he's like any other straight guy in this city, he's bored out of his skull. But Morand never seems anything less than fascinated.

"I try to take it to a level that's different," he muses later. "I want to know more about the people I work with. I want them to know more about me."

During a recent class at his Pilates studio, Morand greets a slouching student in soothing tones: "Your energy seems a little muted," he says.

"I know," she replies sullenly. "I've had a few droopy days."

"Oh, I thought you were going to say you've been *drinking* for days."

He laughs affectionately. She laughs, too.

"I'm literally thinking about each student every day," Morand says at one point.

Besides helping his mostly female students achieve the three A's—toned arms, abs, and asses—during hour-long group sessions (for which he charges each student around $38 an hour), Morand, the son of a Staten Island church organist, is a part-time songwriter and performer who was once in the traveling companies for *West Side Story* and *A Chorus Line*. Last Christmas, he organized a Secret

"MY FIANCÉ MET ED AT A PARTY," says one of Ed Morand's pretty Pilates students, "and he was like, 'Ohhh . . . *that's* Ed.' " She smiles and shrugs. "I guess they get intimidated."

Santa giveaway for the women who attend his studio. He bought *feng shui* candles and got, in return, a bottle of herbal muscle soak and a Sleep Easy body wash. Sometimes he just gives out hugs.

These added bonuses don't go unnoticed by the husbands and boyfriends of his happy clients. One of Morand's students, a pencil-thin design director, tells this story: "My fiancé met Ed at a party, and he was like: 'Ohhh . . . *that's* Ed.' " She smiles and shrugs. "I guess they get intimidated."

"MY CLIENTS ALWAYS SAY: 'WHY CAN'T MY boyfriends be more like you?' " says Williamson. But boyfriends are rarely like these guys. And that may be part of Morand's and Williamson's success. It's also part of what really annoys the women who do the jobs they do.

Few of the women in the same line of work as Morand can or would use their beauty and charm to boost business among clients of the opposite sex. Those tactics don't say "love" to male clients; they say "sex." And most female trainers, massage therapists, and instructors say they keep transactions as professional as possible as a safety precaution, a way to ward off unwanted advances or worse. As a result, they network less and get fewer fringe benefits.

"I LIVE FOR MY CLIENTS," says Lance Williamson, massage therapist. When his friends complained they didn't see him enough, he used to tell them: "I'm having more fun getting *paid* to socialize. Make an appointment, and we'll talk."

"The thing that really pisses me off is that because I am a young, single woman, I have to really play that down," says 28-year-old massage therapist Daniella Caplan, who wears oversize T-shirts to work to avoid giving the wrong impression. "I have to be extra-professional."

Unlike the guys, Caplan has turned down countless fringe benefits—U.S. Open tickets, Knicks tickets, invitations to fancy dinners. In almost all of those cases, she suspected, the invite wasn't a reward for a good massage; it was a come-on. She's scaled back going to see clients in the Hamptons "because there is always a professional boundary," and has turned clients away because she suspected they wanted a lot more than a massage. "It's a very, very sensitive thing," she says.

Morand is aware of this male-female discrepancy, although he is reluctant to talk about it. His clients say they often felt snubbed by the female instructors at his former Pilates studio, whose client bases tended to be about a third of his.

"It's a huge issue. I have this good thing going on because I'm a straight guy. There aren't that many straight men teaching Pilates. But I can't *not* be myself. I can't hold in my natural spontaneity."

IF PLATONIC MALE-FEMALE RELATIONSHIPS get murky in real life—even when we're going Dutch and no one's writing anyone a check—aren't they likely to get really confusing for these guys? The fashion executives, attorneys, and Wall Street hot shots they service are used to getting what they want. So wouldn't some of them decide that what they want is to sleep with caring, sharing, well-toned Ed? And since they've been footing the bills, aren't some of them prone to feel entitled? For gay men like Williamson, it's less of an issue. For others, fending off unwanted advances—delicately—is practically part of the job description.

"My demeanor in the class for the first few classes is businesslike," says Morand. "A very sober version of what they get later. If I started out fun, it might show that I am more available as a person." He's aware of his allure; he likens the in-class dynamic to the animal kingdom, with his female clients "shaking their feathers" at him: "I guess they want to know I find them attractive."

Some want more: This year alone, an estimated half-dozen women have asked him out after class. When he's not interested, he treads lightly. When he is interested, he goes on the date. "Once a year, maybe once every ten months," he says, and only if there is a lot of chemistry between them. It gets weird, he insists, only if they stop dating, the client keeps coming to the class, and "we haven't established what happened."

During his seven years as a Pilates instructor, he says, three women have abruptly stopped taking his class and started calling him obsessively. One was picking up the phone and dialing his number two or three times a day: "She just wanted the personal. And it didn't exist." At one point, she left a message on his machine saying, "I'm going to wait here by the phone until you call me." Another student, a thirtysomething documentary filmmaker, began sending Morand "devilishly flirtatious e-mails."

What Morand decided to do in all four cases was nothing. He didn't respond to the advances. And his pursuers eventually gave up.

Dan Connolly, a 33-year-old boxing coach at New York Sports Club, wasn't so lucky. He went on a date with a student in one of his classes. When he decided not to ask her out again, she went on the offensive. He says she spread rumors about his sexuality and alleged abusive personality, stalked him, continued to take his class, then used the time in class to harass him. He says it wasn't until he eventually threatened to contact his cousin, a New York City cop, that she backed off.

"The problem is, you're in a gray area," he says. "If a student wants to make a bad situation for you, she can."

AS THEIR BUSINESSES HAVE GROWN, BOTH Williamson and Morand concede, they have found less and less time for their "real friends"—the people who don't pay them. Morand, who is currently single and spends up to sixteen hours a day doing Pilates-related work, says that sometimes he wonders whether all this giving is wreaking havoc on his social life. How much emotional space, really, does he have left at the end of the day for friends or a girlfriend? "It's the same intimacy. It's communicating and sharing," he muses after the Haru dinner, trudging through Times Square on his way to the Hell's Kitchen apartment he shares with two roommates.

"When I get home after a day of classes, I can't talk for an hour," he admits.

As for Williamson, he says that two years ago, when his friends complained that they didn't see him enough, he told them: "I'm having more fun getting *paid* to socialize. Make an appointment, and we'll talk."

Now, he makes big *X's* on his calendar to block off time for his friends.

ON A RECENT FRIDAY NIGHT, GREG MCKENZIE, a svelte, ebony-skinned sports coach who has clocked personal-training time at nine gyms around the city, is rummaging around the Central Park West kitchen of a slim and sexy Calvin Klein underwear designer who regularly attends his abs class at her neighborhood New York Sports Club. McKenzie—wearing black pants and shirt, a pair of pricey A. Testoni shoes, and a silver heart ring wrapped around his pinky—emerges from the kitchen with corn bread, then clams in white-wine sauce, followed by poached salmon from Citarella. McKenzie, a 36-year-old single dad who lives with his mother in a less-than-glamorous neighborhood near Riverdale, carefully places the dishes on the dining-room table for a crew of six polished-looking guests who are chatting about mountain climbing and stationary bicycles.

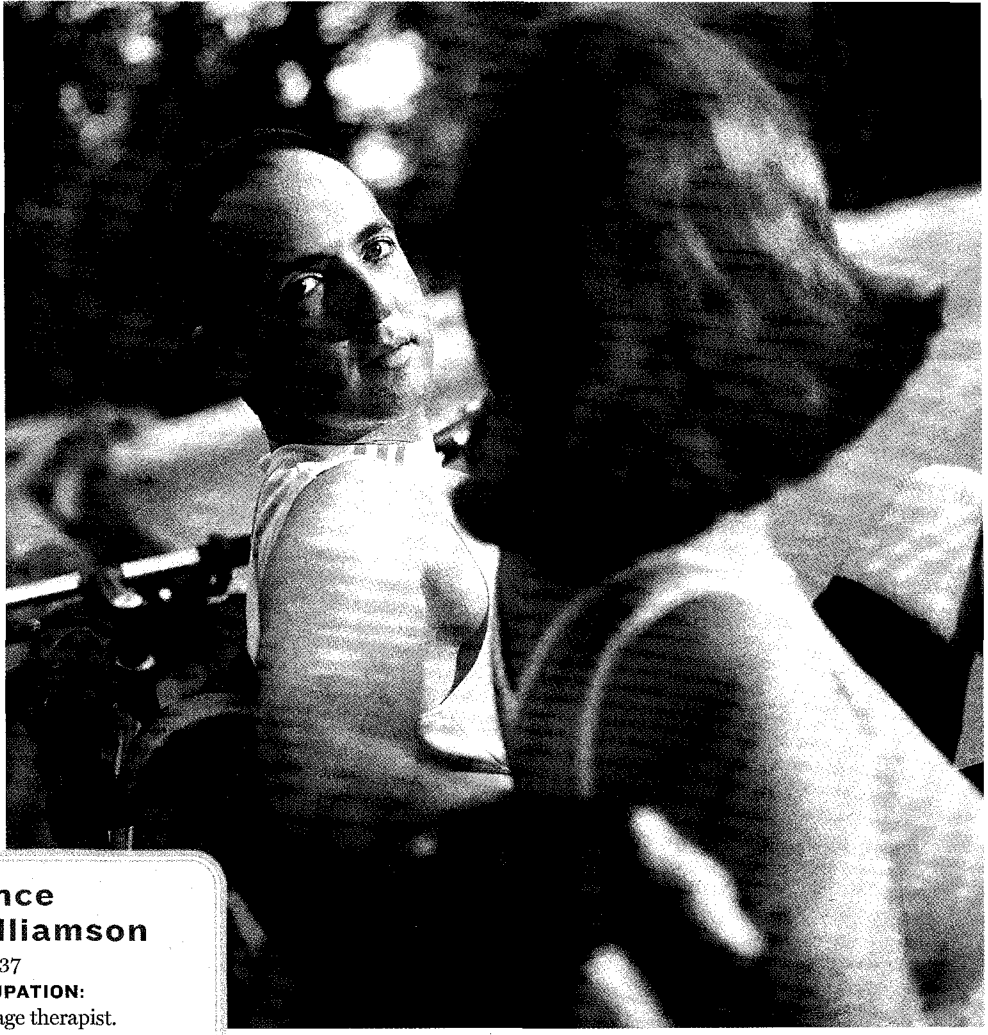
When McKenzie finally sits, he's at the head of the table, half-guest, half-staff. While he seems eager to please, bouncing up each time a guest expresses a need for some more wine or a glass of water, it is hard to say whether this is the behavior of a guy trying to woo potential clients or just a particularly considerate fellow.

Someone suggests that McKenzie maybe ought to offer his training time in exchange for, say, goods or services.

"I think we should have an exchange in kind," says the designer in a clipped British accent, tossing back her coal-black hair.

"Training for underwear," someone else adds.

Everyone—the professional mountain biker in the tight-fitting sweater, the South Carolina blonde in the black spaghetti-strap dress, McKenzie—chuckles. And it does seem funny. Except that it might not be so amusing if this were how you made your living.



PARK RANGER: Lance Williamson with client Christina Old on an off-hours bike ride in Central Park. "My clients always say, 'Why can't my boyfriend be more like you?' " Williamson notes.

Lance Williamson

AGE: 37

OCCUPATION: Massage therapist.

COST OF SERVICE: $90 at his home; outcalls start at $135.

ADDED SERVICE: Travel companion; will cat- and dog-sit; will call clients on vacation to tell them they are missed.

WHAT HIS CLIENTS SAY: "He's as funny as hell."

"Ohhh," the hostess drawls at one point during the evening. "I think it's *totally normal* that I had my personal trainer make me dinner."

Talk to enough service professionals, and it's not always clear who's getting what out of these relationships. One thing is clear, though: The closeness can get complicated. In the case of McKenzie and his dinner companions, what seemed like a potentially equal friendship became glaringly uneven a few weeks later when the underwear designer announced she was hosting another party—but asked McKenzie to show up *after* the meal. There wasn't enough room at the table for him.

Harry Hanson, who owns a chain of upscale personal-training gyms downtown, says another surefire way a trainer relationship sours is when a client opens up too much. He once stood awkwardly by as a female client halted her rigorous rowing machine workout and began to bawl. She told him she had been a victim of incest. "I didn't really know what to do," recalls Hanson. "So I think I said, 'Keep rowing.' " He later offered her emotional support.

Some clients don't want to exercise at all, but instead just want to do lunch with their new friend. Or in the case of one twentysomething Upper West Side trainer, an alluring client, unhappily married to a stockbroker, wanted to pay for her training sessions with sex.

"I really wanted to do it," recalls the trainer. "But I said no. And I went home and I was glad I said no."

Williamson recalls the first client he got to know well: a "big shot in fashion," he says, who immediately awed him with her access to the "cream of the crop in the city. I was so impressed by it. And we just clicked." Williamson cat-sat for her, ran errands for her, and spent countless hours with her over dinner and drinks, sometimes joined by her fabulous friends.

Then Fashion Big Shot "got difficult," he says. She started treating him like the help: "She'd call me at ten and ask me if I could come over at eleven. I stopped returning her phone calls." Williamson winces.

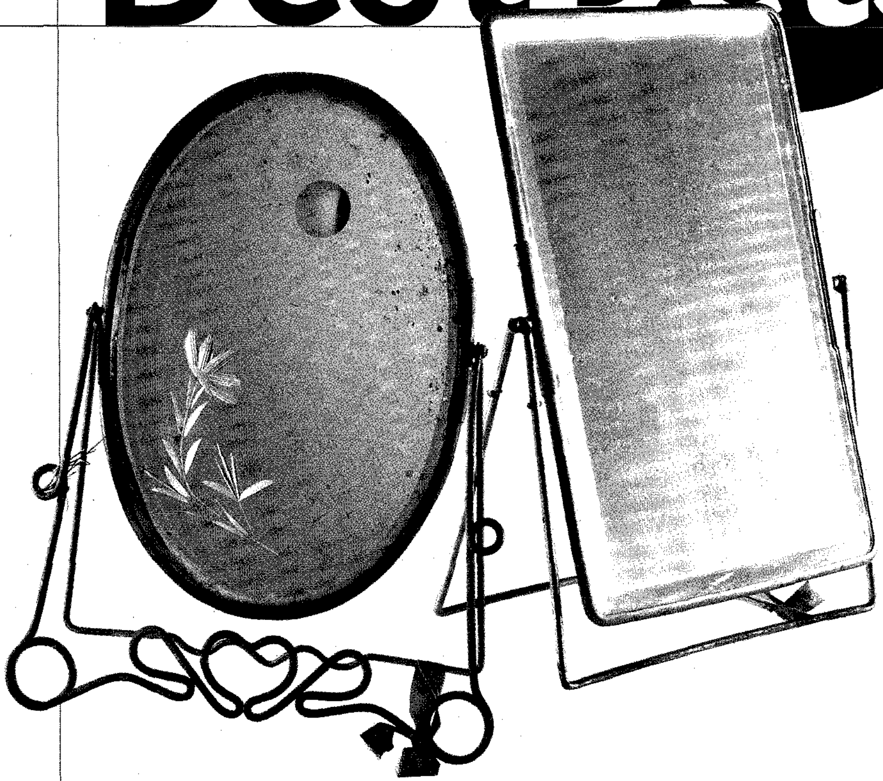
For several years, Morand trained a well-connected personal assistant whose superrich boss was footing the bill. She loved him, and the boss and his wife called frequently to tell him that. When the boss died unexpectedly in an accident, the bills stopped getting paid, and his client stopped coming to her appointments. Morand kept her slot open for a while, knowing that she was devastated by the death. But eventually he had to let her go.

"She protested vigorously," Morand remembers, sounding a bit like an ex-boyfriend still displeased with how things ended. She thought he would let her take the classes she missed for free. After all, weren't they friends? Didn't he care?

Well, he *did* care. But a working guy's got to make a living. ■

Best Bets

RIMA SUQI



Good-Looking Glass

John Derian spent more than a year putting together his collection of 50 nineteenth-century Chinese mirrors. Originally used in dressing rooms, these gems make great, unusual accent pieces to any décor ($100–$125).

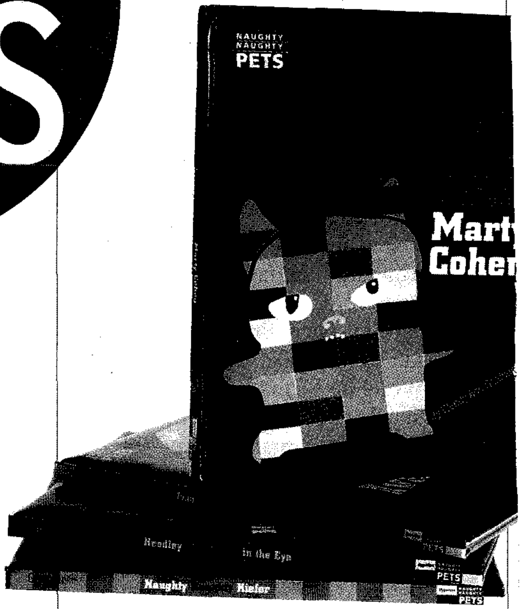
- ► **JOHN DERIAN**
  6 East 2nd Street/212-677-3917

Postcards From the Edge

Designer Tibor Kalman's work lives on in a new book, *T.BOR: A Book (to Keep) + 30 Postcards (to Send)* (The Little Bookroom; $19.95), which contains his best-known work, including a radically altered picture of Queen Elizabeth and the Restaurant Florent postcard. Each image comes in two parts: one to send and, yes, one to keep.

- ► **Shakespeare & Co.**
  716 Broadway, near Waverly Place/
  212-529-1330
- ► **St. Mark's Bookshop**
  31 Third Avenue/212-260-0443
- ► **littlebookroom.com**

T.BOR
a book
(to keep)
+30 postcards
(to send)



Pet Project

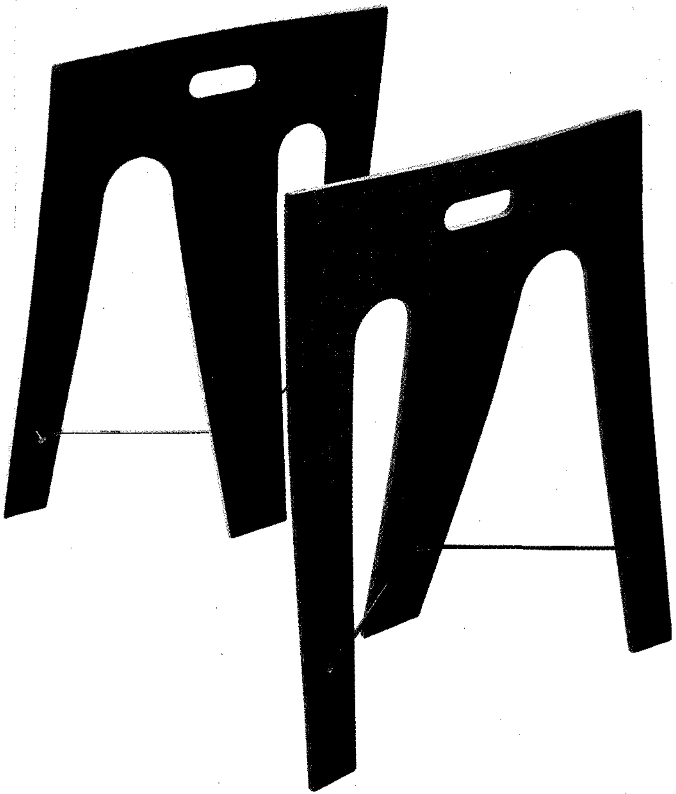
A cat that gets bored and moves to Scotland; another that leaves "presents" around the house; a dog that digs his way into a neighbor's apartment—all are characters in Scary Stories' "Naughty Naughty Pets" series (Hyperion Books for Children; $10.99). Not your usual kids' books, these quirky tomes are based on real pets in the life of illustrator Wendy Ann Gardner.

- ► **BARNES & NOBLE**
  barnesandnoble.com
- ► **MXYPLYZYK**
  125 Greenwich Avenue
  212-989-4300
- ► **BOOKS OF WONDER**
  16 West 18th Street/212-989-3475

Great Legs

If you've ever hosted a dinner party for eight at a table designed for six, you'll appreciate these chic folding table legs, designed by Thorsten Franck. The plywood-with-walnut-finish legs store flat, assemble without tools, and support up to 230 pounds. A 28-by-60-inch glass or plywood top is recommended ($240).

► **THE MOMA DESIGN STORE**
44 West 53rd Street/212-767-1050
81 Spring Street/646-613-1367



Michele, Ma Belle

The MW Collection from Michele watches, designed by the company founder's granddaughter Michele Barouh, has something sweet and chic for everyone—from small, ladylike styles to chunky, sporty ones. Prices start at $95, for an Aluminum Mini watch with a rubber band, and go up to $3,500 for the CSX Pavé, a stainless-steel-and-diamond chronograph. Many classic styles are in the $350-to-$550 range.

► **Bloomingdale's**
1000 Third Avenue, at 59th Street/212-705-2000
► **Saks Fifth Avenue**
611 Fifth Avenue, at 49th Street/212-753-4000
► **Joseph Edwards**
323 Madison Avenue, near 43rd Street/212-682-0383

Winner's Purse

Big, unstructured bags may be all the rage this season, but lots of things can get lost in their cavernous confines. Fashion lovers who prefer "a place for everything and everything in its place" will love Rafe's new wallet-purse. This small bag has a detachable shoulder strap and compartments for change, bills, a checkbook, credit cards, and a pen. In black and deep red ($150).

► **RAFE NEW YORK**
1 Bleecker Street/212-780-9739

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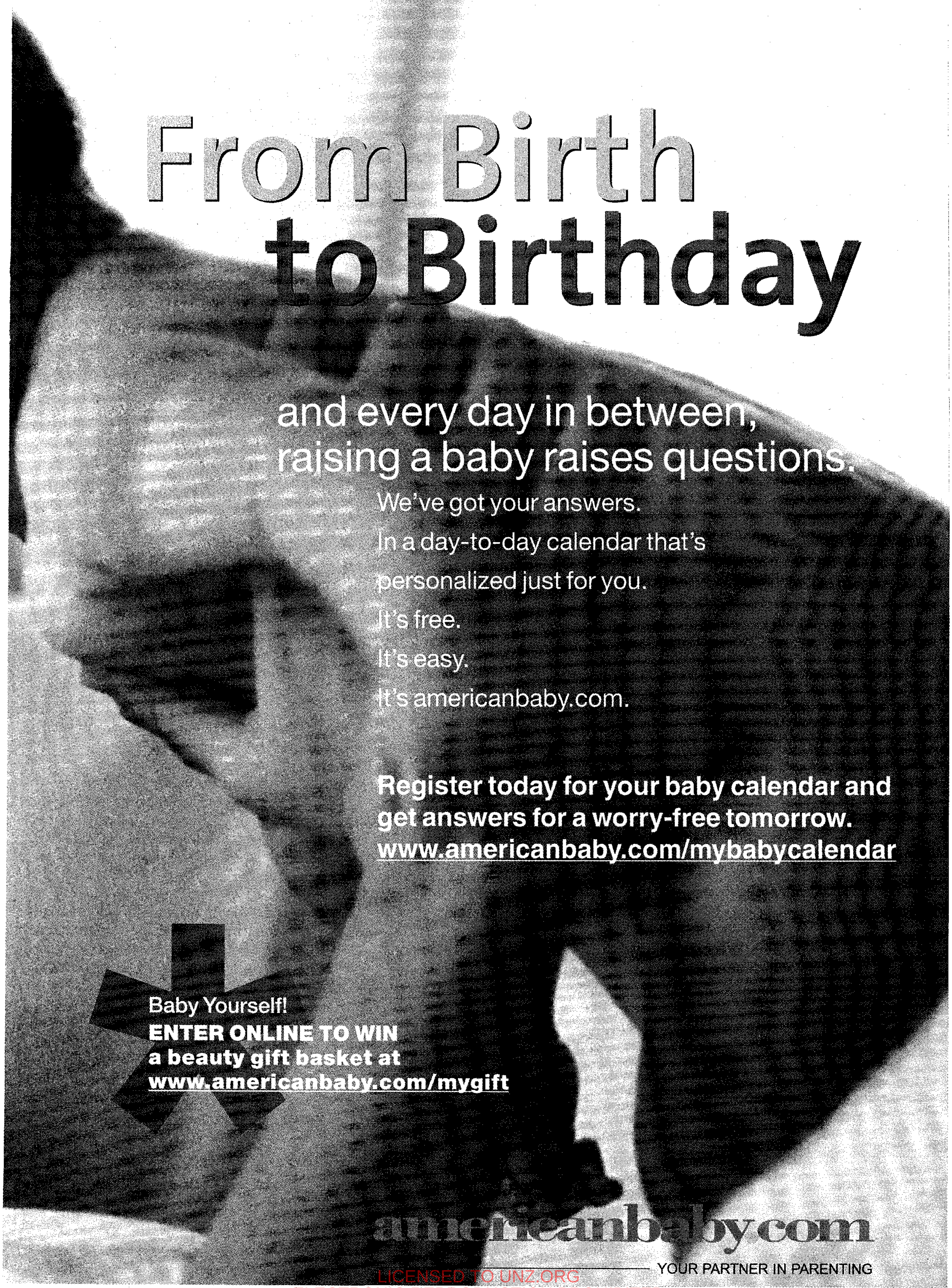
PHOTOGRAPHED BY JAMES WORRELL



From Birth
to Birthday

and every day in between,
raising a baby raises questions.

We've got your answers.
In a day-to-day calendar that's
personalized just for you.
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It's easy.
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a beauty gift basket at
www.americanbaby.com/mygift

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YOUR PARTNER IN PARENTING

SHOW YOUR STRIPES: From left, jackets by Joomi Joolz, H&M, Triple 5 Soul, Diesel, and Fila.

Break a Sweat

This season's cute, cozy track jackets are fit for running on the treadmill or riding in a Town Car. Here, five under $100 you'll want to warm up to.

THERE'S NO DOUBT THAT GYM clothes are having a fashion moment: Witness paparazzi shots of Madonna and Guy Ritchie in matching retro-chic white nylon track jackets, J.Lo's new line of glamorous velour sweats, and Converse and Adidas sharing designer runways with Manolo Blahnik. For you, we suggest one sharp, skinny sweatshirt. Some of the trendiest ones fetch upwards of $200, but our favorites cost less than half that.

Your old soccer gear never looked as cool as **Fila**'s slim-fitting new maroon track jacket, with bold ivory side panels ($88 at Henri Bendel). Gold piping jazzes up **Triple 5 Soul**'s sharp black-and-white style ($72), which you could wear to the gym, but it's so chic you won't want to. **Joomi Joolz**'s deep blue nylon number adds a splash of color to weekend outfits ($92 at www.girlshop.com). For a subtler effect, try a neutral gray version from **Diesel** ($89). Still too much money? You won't be able to resist **H&M**'s seriously cheap pale blue version ($19). MONICA SCHWEIGER

Henri Bendel, 712 Fifth Ave., at 56th St. (212-247-1100); Triple 5 Soul, 290 Lafayette St. (212-431-2404); www.girlshop.com; Diesel, 770 Lexington Ave., at 60th St. (212-308-0055); H&M (for store locations, check out www.hm.com).

Picks of the Week

Sales beginning Wednesday, October 2, through Tuesday, October 8.

Araks has comfy, stylish lingerie (sold at Le Corset, La Petite Coquette, and Lingerie on Lex, to name just a few) for up to half off. 121 E. 12th St., No. 6I (212-982-5652); A.E., M.C., V.; 10/3 and 10/4 (9:30-7); 10/5 (10-5).

Zuzka's showroom has luxurious women's and men's clothing as well as decorative home furnishings for 60 to 90 percent off; hand-woven silk coats usually sold at Bergdorf Goodman were $1,958 and are now $130 to $600. 37 E. 18th St., tenth fl. (212-260-1876); A.E., M.C., V.; 10/3 and 10/4 (11-7); 10/5 (10-5).

Auto and **Move Lab**'s joint yard sale means cool women's clothes and home stuff from Lucy Barnes, Dwell, Hable Construction, and others are 40 to 70 percent off ($25 to $580). 803 and 805 Washington St. (212-229-2292); A.E., M.C., V.; 10/3–10/6 (11–8).

Lalique and **Buccellati**'s statusy stemware, giftware, and flatware is 60 to 85 percent off; Buccellati flatware is $12 per piece. 560 Seventh Ave., at 40th St., second fl. (718-747-1656); A.E., M.C., V.; 10/7–10/9 (9–6:30); 10/10 (9–5).

Alice + Olivia's chic women's clothes usually run around $300 an item, but here they're $125 to $150. SSS Sales Co., 261 W. 36th St., second fl. (212-947-8748); A.E., M.C., V.; 10/7, 10/9, 10/11 (10–6); 10/8 and 10/10 (10–7).

The New York Vintage Show has been an inspiration to designers, stylists, and editors for years. The general public, too, can be in the know before the upcoming season. Admission is $20 on 10/4 and $10 on 10/5. The New Yorker Hotel, 481 Eighth Ave., at 34th St., second fl. (718-783-9736); A.E., M.C., V.; 10/4 (11–8); 10/5 (11–7). ■

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PHOTOGRAPHED BY JOHN MUGGENBORG.

NEW YORK Happenings

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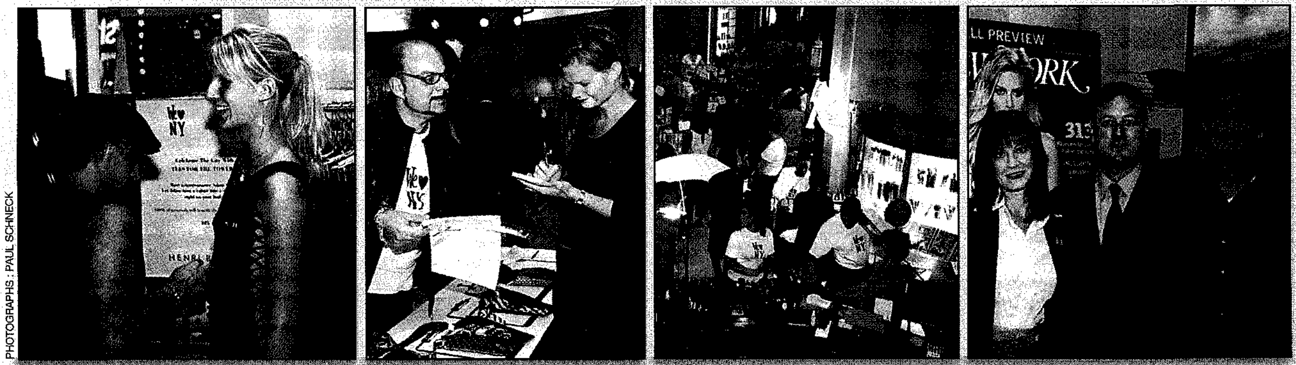

PHOTOGRAPHS: PAUL SCHNECK

(Left to right) With a few snips, scissors master Adam Saaks transforms T-shirts into works of art; Michael Palladino of Henri Bendel at the auction display; the scene on Bendel's first floor; Judith Nathan of The Twin Towers Fund, NEW YORK Magazine Publisher Alan Katz and Henri Bendel Vice President, Ed Burstell.

"WE LOVE NEW YORK" EVENT AT HENRI BENDEL

On September 4, Henri Bendel and NEW YORK Magazine saluted the city by hosting a charity shopping event to support the Twin Towers Fund. Special guest Judith Nathan kicked off a silent auction of commemorative items donated by Rudy Giuliani. Guests enjoyed Dasani water and SoHo Cellars Chardonnay, compliments of Vintage New York wine store.

NEW YORK SHOPS

THE PUCK BUILDING
295 LAFAYETTE STREET
OCTOBER 8 · 6-9 PM

Explore the city's vast shopping choices. The event will include cocktails, prizes, entertainment, product samples and, of course, great deals from designers and vendors citywide. Advance tickets: $35. Tickets at door: $40. Go to NEWYORKMetro.com to purchase tickets. For more information on the event or to find out how you can participate as a sponsor or vendor, call 212-324-8582 or send an email to ron@newyorkmetro.com.

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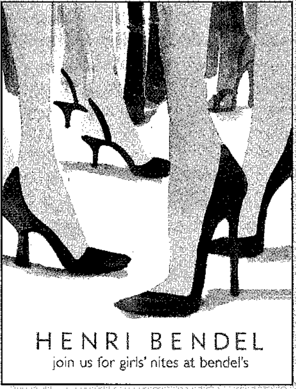


HENRI BENDEL
join us for girls' nites at bendel's

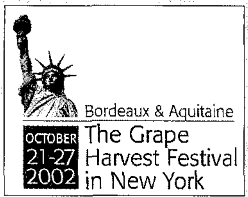
MOËT & CHANDON
Fondé en 1743

GIRLS' NITES AT BENDEL'S

Celebrate fall fashion, beauty and success in the city every Wednesday night during October. Henri Bendel's Girls' Nites are a series of interactive workshops featuring guest speakers such as Christy Turlington, small business expert Lisa Westlake of OPEN: The Small Business Network℠ from American Express and representatives from M•A•C, SmashBox and BeneFit Cosmetics. Cocktails courtesy of Moët & Chandon. Tickets: $25 per event. For more information, call 1.800.HBENDEL. October 2, 9, 16, 23 and 30. Henri Bendel, 712 Fifth Avenue.

GRAPE HARVEST FESTIVAL

Experience the culinary heritage of southwestern France during the Bordeaux & Aquitaine Grape Harvest Festival. From October 21-27, 15 of New York's leading restaurants, brasseries and bistros such as Alain Ducasse and Café Boulud will offer a special selection of authentic dishes and wines from the Aquitaine region. For more details and a complete listing of the participating restaurants, go to www.francemagazine.org.



Bordeaux & Aquitaine
OCTOBER 21-27 2002
The Grape Harvest Festival in New York

BID AGAINST HUNGER

NEW YORK Magazine is proud to support City Harvest's annual Bid Against Hunger, which raises funds to feed New York's hungry. Enjoy tastings of food prepared by more than 30 of the city's top restaurants, an auction for fabulous prizes and one-of- a-kind experiences. Tuesday, October 29, 6-9 pm, at The Puck Building. For reservations, visit www.cityharvest.org or call 917-351-8700, ext. 178.

CITY HARVEST
RESCUING FOOD FOR NEW YORK'S HUNGRY

FÉRAUD BOUTIQUE

The Féraud fall collection is now available at the boutique in its entirety. Féraud meets all of the wardrobing needs for the chic modern woman; from classic day suits, coats and blouses to exquisite leathers, furs and evening wear. For an afternoon of personal shopping, please contact the Boutique Manager, Gloria Karlitz, at 212-956-7010. Féraud Boutique, 3 West 56th Street.

FÉRAUD

SAVE THE DATE: *TASTE OF NEW YORK
New York's premier culinary event • Monday, November 4 • Guastavino's • 409 East 59th Street

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can participate as a sponsor or vendor, call 212-324-8582
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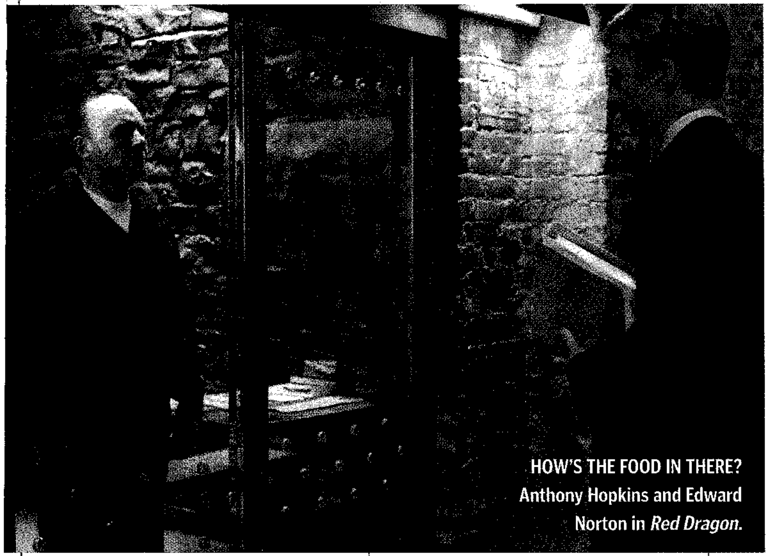
cue

A WEEKLY GUIDE TO CULTURE AND UPCOMING EVENTS • Edited by Christopher Bonanos


HOW'S THE FOOD IN THERE? Anthony Hopkins and Edward Norton in *Red Dragon.*

MOVIES

Red Dragon

Anthony Hopkins takes his (presumably) final turn as Dr. Hannibal Lecter in this new adaptation of the first novel in Thomas Harris's scary series. Will we finally get to see the origins of that creepy, character-defining *ththphthffff* sound? **(Opens October 4; see listing, page 70.)**

THEATER

The Resistible Rise of Arturo Ui

A rare chance to see Al Pacino onstage (in the title role), as the National Actors Theater works out this production of the Bertolt Brecht play. Catch it now; if it goes to Broadway, it's sure to be a limited run. **(Opens October 3; see page 77.)**

NIGHTLIFE

Electroclash Festival

The city's largest festival devoted to the soon-to-be-formerly-underground genre—think Gary Numan meets D.J. culture and disco—goes into its second year. **(October 9 through 13; see page 95.)**

Best of the Week

CLASSICAL MUSIC

The American Symphony Orchestra

On tour to mark its fortieth birthday and Leon Botstein's tenth season, the ASO does Richard Strauss's frankly romantic *The Egyptian Helen* as an opera-in-concert. Can star soprano Deborah Voigt's voice launch a thousand ships? **(October 6; see listing, page 94.)**

BOOKS

Live From New York

The definitive oral history of *Saturday Night Live*, through nearly 30 years of ups, downs, drugs, good casts, bad casts, national-craze catchphrases, presidential impersonations, and maniacal behind-the-scenes behavior. **(By Tom Shales and James Andrew Miller; Little, Brown, $25.95; in bookstores now.)**

RESTAURANTS

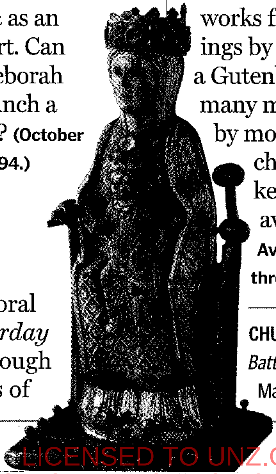
Four Star French Chefs at the 92nd Street Y

At first, we questioned the utility of hearing a panel of chefs talk rather than cook. But nearly every New Yorker at least occasionally fantasizes about owning a restaurant, so why not hear a few stories from Alain Ducasse, Christian Delouvrier, Daniel Boulud, and Eric Ripert about how tough it all is? WNYC's always engaging Leonard Lopate moderates. **($22; call 212-415-5500 to reserve.)**

ART

The Ages of Mankind: Time to Hope

The Cathedral Church of St. John the Divine hosts 101 works from Spain—paintings by Goya and El Greco, a Gutenberg Bible, and many medieval works lent by monasteries and churches that normally keep it all hidden away. **(1047 Amsterdam Avenue, at 112th Street; through November 24.)**


CHURCH ELDER: *Virgin of the Battles* (ca. 1230), at "The Ages of Mankind: Time to Hope."

TOP five

Private Libraries

The New York Public Library on 42nd Street is a civic treasure. But the city is strewn with specialist collections and reading rooms that—for modest fees—offer quiet and respite from Net-surfing term-paper writers.

1. The New York Society

Historic. Founded in 1754 as the city's first public library, it served as the Library of Congress after the Revolution. Melville, Thoreau, and Auden all browsed the collection, which has topped 200,000 volumes. **($150 a year; 53 East 79th Street; 212-288-6900.)**

2. Horticultural Society

This airy room has everything from basic manuals to the twelve-volume *Luther Burbank: His Methods and Discoveries* (1929), with Tiffany-designed cover and silk endpapers. Expert advice, plus a small shop for plant supplies, too. **($100 a year; 128 West 58th Street; 212-757-0915.)**

3. Mercantile Library

At the 182-year-old Merc, you can relax in a leather club chair with any of 20,000 mysteries—like *The Case of the Mysterious Moll* (1945), by Harry Stephen Keeler—or 150,000 other works. Finish Proust, and they give you a prize. **($75 a year; 17 East 47th Street; 212-755-6710.)**

4. Instituto Cervantes

In a midtown office building lie 40,000 Spanish-language works of fiction, poetry, and drama (and 1,000 English translations). The 2,500-title video library has Buñuel, Almodóvar, and silent-film pioneers like Segundo de Chomón. **($35 a year; 122 East 42nd Street, Suite 807; 212-661-6011.)**

5. American Kennel Club

About 17,000 books on dogs, from *De Canibus Britannicis* (1570) to *The Beagle: An Owner's Survival Guide* (2002). **(Free; 260 Madison Avenue, near 39th Street, fourth floor; 212-696-8245.)**

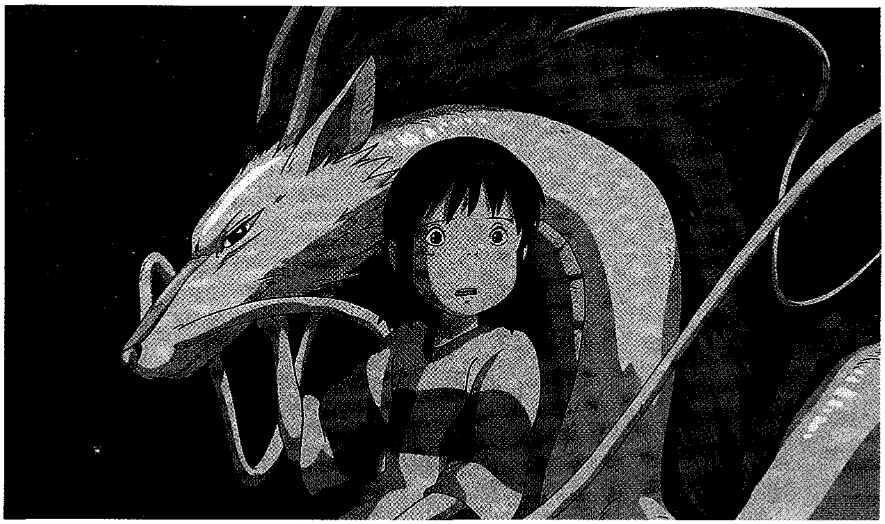
MATT GROSS

PHOTOGRAPHS: FROM TOP, GLEN WILSON; COURTESY OF TREASURES OF CASTILLA Y LEÓN

PETER RAINER

Little Runaway

The *anime* blockbuster *Spirited Away* brings a young girl's through-the-looking-glass adventures masterfully to life. *Bloody Sunday* revisits Northern Ireland's grim "troubles."



CREATURE FEATURE: A scene from Miyazaki's *Spirited Away*, the highest-grossing movie in Japanese history.

THE GREAT JAPANESE *ANIME* director Hayao Miyazaki has made his masterpiece. **Spirited Away**, which was even more popular in Japan than *Titanic*, is the most deeply and mysteriously satisfying animated feature to come along in ages. At a time when animated movies, at least of the computer-generated *Shrek* and *Toy Story* variety, have never been funnier or friskier, Miyazaki offers up the traditional pleasures of hand-drawn animation combined with the emotional undertow of a resounding myth or Grimm's fairy tale. It's about a 10-year-old girl, Chihiro, who enters into a supernatural world with her parents and then must go it alone in order to rescue them in a dreamscape peopled by deities and spirits ranging from conniving crones to—yes—a giant white radish. The fantasy logic at times rivals Lewis Carroll's in his Alice books (a clear influence on Miyazaki). The emotional logic resembles Carroll, too—like Alice, this young girl can really think on her feet.

Miyazaki gives you almost too much to look at, yet it is never enough. The delicate wash of imagery in a sequence like the one in which a spectral train moves along tracks submerged in water gives way to colors as eye-poppingly sharp as M&Ms. Unlike even the best American animators—or just plain filmmakers, for that matter—Miyazaki doesn't gloss over the terrors of childhood, which here yield their own disquieting beauty. He respects the deep silences of his story, as well as its cacophonies. (The soundtrack is every bit as inventive as the visuals.) Very young children are apt to be frightened by this film, but older ones will recognize in Miyazaki, as with all great fabulists, a kindred spirit.

Spirited Away
Directed by Hayao Miyazaki.

Bloody Sunday
Directed by Paul Greengrass; starring James Nesbitt.

Heaven
Directed by Tom Tykwer; starring Cate Blanchett and Giovanni Ribisi.
See Movies listings for details.

Bloody Sunday, WRITTEN AND DIRECTED BY Paul Greengrass, is the most visceral and cumulatively powerful account of civil war since Gillo Pontecorvo's *The Battle of Algiers*. It takes place from dawn to dusk on January 30, 1972, when British soldiers, under orders to make mass arrests, shot 27 unarmed demonstrators, 13 of them fatally, as they were taking part in what was intended to be a peaceful, large-scale civil-rights march in Derry, Northern Ireland, to protest the British policy of internment without trial. None of the British soldiers involved was ever disciplined; on the contrary, there were decorations from the queen. The massacre ended any hope for a nonviolent resolution of "the troubles" and rejuvenated the IRA.

Greengrass presents a multitude of mini-dramas from all sides of the conflict. His approach is furiously egalitarian; he wants to make it clear that, in the long term, the events of Bloody Sunday were tragic for British and Irish alike. Inevitably, the film focuses on Ivan Cooper (played extraordinarily well by James Nesbitt), the middle-class Protestant manager of a shirt factory who founded the biggest Catholic political party in Northern Ireland and whose hero was Martin Luther King. Cooper led the march that day. His worst fears are confirmed the instant he realizes the bullets being fired are not rubber but lead. He begins the film as a festive, harried gladhander, the archetypal Irish pol, and ends up broken. Still alive today, he never marched again.

Shooting mostly with handheld cameras, Greengrass keeps the action so vivid that at times it's difficult to believe you're watching a staged re-creation. (Family members of the dead and wounded as well as ex-British soldiers from the paramilitary forces were used as extras.) The depth and range of the film's characterizations, its comprehension of grief, carry it well beyond the standard successes of the semi-documentary format. The primitive force of this film seems to bubble up from the vast collective memory of the combatants. It's like watching a nightmare made flesh.

THE POLISH WRITER-DIRECTOR KRZYSZTOF Kieslowski, famed for *The Decalogue* and the "Three Colors" trilogy, died in 1996 while working with his co-writer, Krzysztof Piesiewicz, on a

(*Continued on page 96*)

PHOTOGRAPH COURTESY OF NIBARIKI/BUENA VISTA PICTURES.

Television | John Leonard

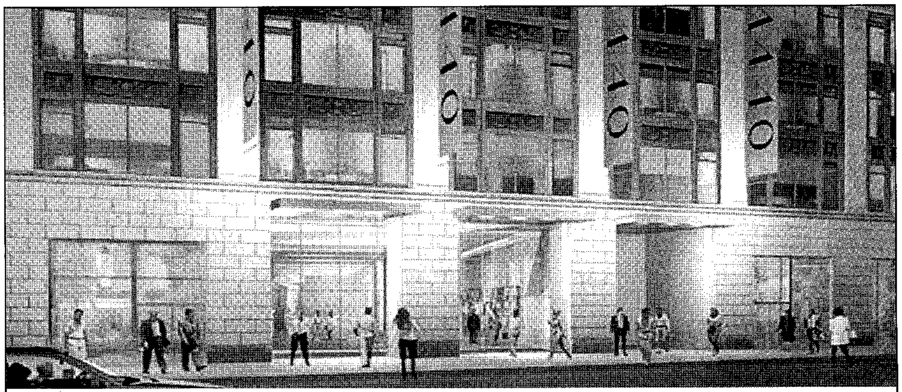
- **The Rise and Fall of Jim Crow** (OCTOBER 1, 8, 15, and 22; 10 to 11 P.M.; Channel 13), both a prelude and a companion piece to public television's *Eyes on the Prize* civil-rights series, follows the course of American apartheid, of the blackface minstrel and the lynching noose, from the end of the Civil War to the 1954 Supreme Court ruling against segregated schools. We not only listen in on Charles Evers, Gordon Parks, and Nell Irvin Painter but meet as well their antecedents—Ida B. Wells, Booker T. Washington, Charlotte Hawkins Brown, and W.E.B. DuBois.

- **Willie Nelson: Still Is Still Moving** (October 2; 9 to 10:30 P.M.; Channel 13) gives the songwriter-musician the *American Masters* treatment, with snippets from his current concert tour and comments from acquaintances like Ray Charles, Waylon Jennings, Lyle Lovett, and Neil Young.

- **Making *The Misfits*** (OCTOBER 2; 8 TO 9 P.M.; Channel 13), in which *Great Performances* goes behind the scenes of the 1961 movie, is handicapped by the fact that Clark Gable, Marilyn Monroe, Montgomery Clift, and director John Huston are no longer with us. But co-stars Kevin McCarthy and Eli Wallach were available for interviews and so, crucially, was Arthur Miller, who wrote the screenplay for his wife. More interesting than what ended up on the screen.

- **The Lost World** (OCTOBER 6 AND 7; 8 TO 10 P.M.; A&E) is yet another version of Arthur Conan Doyle's whimsy about dinosaurs on the Amazon, this time starring Bob Hoskins as Challenger, James Fox as Summerlee, Tom Ward as the big-game hunter Lord Roxton, Matthew Rhys as the young reporter Edward Malone, Elaine Cassidy as the delicious Agnes, and—*mirabile dictu*—Peter Falk as the Reverend Theo Kerr, who will do absolutely anything to discredit Darwin's new theory of evolution. New Zealand looks like Brazil, and the beasts are the best ever on a small screen.

- **Hell on Wheels: The Battle of Mary Kay** (October 6; 9 to 11 P.M.; CBS) could have been another *Barbarians at the Gate*, except that Larry Gelbart didn't write the screenplay—and you can't use all those dirty words on network television anyway. But Shirley MacLaine, Parker Posey, and Shannen Doherty enjoy themselves shamelessly in this catty account of a corporate war between competing cosmetics companies. ■



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ART **MARK STEVENS**

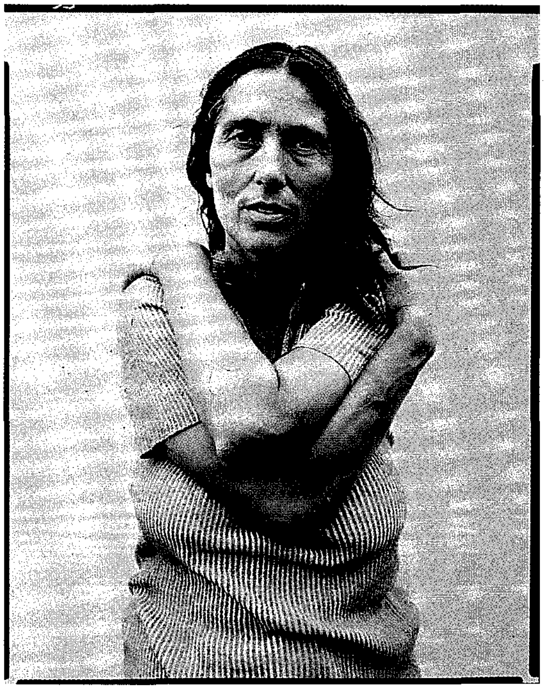
The View From Here

A big Met retrospective of his portraits shows that even when the great Richard Avedon traveled to unfamiliar places, he saw his subjects through a New Yorker's eyes.

ONE OF THE GALLERIES IN THE exhibit **Richard Avedon: Portraits** at the Metropolitan Museum of Art is set up almost like a church. Rising in solitary splendor at one end of the rectangular room, like a painting of the Madonna above an altar, is a celebrated portrait, *June Leaf, Artist.* Leaf, who evokes the bohemian mood of Greenwich Village in the sixties, knots her arms around her body in a kind of despairing existential hug. At the same time, she conveys the spiritual warmth of an earth mother. Along the sides of the "nave" of the room are billboard-size images of standing figures who reflect the cultural clashes of their time. One wall has the Chicago Seven, tried for inciting demonstrations against the Vietnam War. The other has the Mission Council, a group of war leaders. Directly facing Leaf is an assembly of smaller portraits of significant political figures of the era. There is no question who dominates this congregation. Leaf is the Village Madonna. This is the Passion of the Artist.

Viewed as a whole, Avedon's portraiture of the past 50 years represents—with brilliant, unerring instinct—the secular faith of a particular New York milieu. This show of portraits, which has been organized by Maria Morris Hambourg of the Met (assisted by Mia Fineman), is less "the portrait of an era" than a monument to a certain New York sensibility that reveres, above all, the figure of the modern artist; that viscerally distrusts businessmen, politicians, and soldiers; that was excited by the dreams of Beckett and by a passionate opposition to the Vietnam War. This is also a proud, moneyed, and successful class, one that reads both *Vogue* and *The New York Review of Books* on Sundays in Connecticut. It pays little attention to trashy celebs or to failed actors working as waiters. It does not know ordinary America from the inside. When Avedon went West, for example, he continued to see with the eyes of these New Yorkers—his drifters could have been cast by Beckett.

Richard Avedon: Portraits
At the Metropolitan Museum of Art;
through 1/5/03.
See Art listings for details.



LADY MADONNA: Avedon's portrait of the artist June Leaf (1975).

In the past, Avedon's celebration of his milieu—a comfortable Establishment that sometimes identifies itself too readily with the hard-won achievements of an earlier time—made me uneasy. He seemed to honor its existential conventions too faithfully, never more so than when appearing artless or when commemorating the ruins of a great man's face. I preferred something more critical and less seamless, but I think I was wrong. Many great artists of the past have celebrated their milieus with a bravura style. Why shouldn't Avedon be a modernist version of Bernini or Van Dyck? Why not glory in his fluency? In one room, the curators have daringly juxtaposed a profound portrait of a man born a slave with a campy portrayal of members of Andy Warhol's Factory. Is that juxtaposition just the flick of a magazine page, or does it capture the deeper collage of our time—and the range of an artist so confident in his perspective that he can spend one day with a former slave and the next with affectless Andy?

In Avedon's photographs, there is a telling white light (elegantly offset by the gray galleries of the exhibit) that has become his own. You can already see this white in his fifties portrait of W. H. Auden standing in the blowing snow. It soon evolves into the abstract white background of his well-known portraits. It owes something to the magazine page, the studio shot, and the fashion spread. But Avedon also uses it to represent how alien and deracinated—how without connective tissue—the lives of many people have become in the contemporary world. And the fluid black patchiness of a photographer's contact sheet, which he employs as a kind of frame, gives the images a momentary as well as a monumental air. Avedon's white light—so framed—seems to isolate a metaphysical stage on which his subjects can perform themselves. Like much great theater, their performance often seems more real than real, shaped to reveal a deeper truth. Although viewers will delight in the famous, they may be most moved by a sequence of images—an apotheosis in another chapel-like space—of the artist's dying father. The father, as he approaches death, seems to whiten in the lens of the son. In the last image, a dark and ennobling shadow settles his face. ■

Mark Stevens's reviews can be read at nymetro.com/archive/stevens.

PHOTOGRAPH COURTESY OF THE METROPOLITAN MUSEUM OF ART.

Maazel Tov

Lorin Maazel celebrates his New York Philharmonic anointment with a chilly rendition of Beethoven's Ninth—but a pitch-perfect premiere of John Adams's 9/11 oratorio.

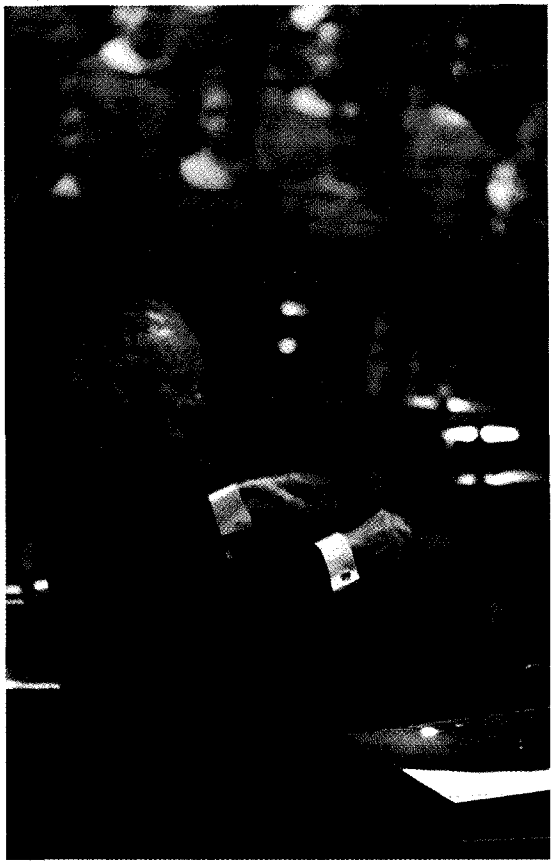
IT WOULD BE RASH TO MAKE SNAP predictions about the **New York Philharmonic**'s immediate future, now that Lorin Maazel has begun his tenure as the orchestra's music director. One fact, though, seems clear. This is more likely to be a defining moment for Maazel than for the Philharmonic, which, after eleven years of Kurt Masur's stewardship, has never been in better technical shape or more securely poised to deliver artistic excellence. Maazel, on the other hand, arrives as something of a puzzle, despite decades of prominence on the international scene and a busy career that dates back to his days as a child prodigy (he first conducted the New York Philharmonic 60 years ago, at age 12).

Although long admired for his sharp mind and virtuoso baton technique, Maazel also has the reputation of being a prickly personality whose often willful music-making and troubled associations with high-profile institutions always seem to leave him on the other side of greatness. Perhaps the Solomonic wisdom and mellow insights that presumably come to all conductors in their old age will eventually descend, even on this contentious spirit. Maazel's own public pronouncements have so far radiated nothing but sweetness and light, so right now prospects could not be rosier.

They were, at least, until the maestro's opening concerts, which included a performance of Beethoven's Ninth Symphony that left this listener's feelings of goodwill sorely tested. Even the choice of this elevated score, usually reserved to mark solemn occasions rather than to celebrate the investiture of a conductor, seemed vaguely in bad taste. The interpretation featured many of Maazel's finest qualities: textural definition and clarity, taut rhythmic energy, awesomely precise articulation. But it was also drained of expressive warmth, emotional depth, and any sense of mystery, all capped by a coarse rendition of the inspirational choral finale that sounded positively vulgar. Aside from René Pape's heartfelt declamation of the bass's opening pronouncement, the tentative solo singing (Marina Mescheriakova, Jill Grove, and Michael Schade) only made matters worse.

New York Philharmonic
Beethoven's Ninth Symphony and *The Transmigration of Souls*, by John Adams; conducted by Lorin Maazel.

Maazel and the orchestra did perform one good deed by preceding the symphony with the premiere of John Adams's *On the Transmigration of Souls*, commissioned in honor of the heroes and in memory of the victims of September 11. Even that gesture was compromised by the deplorable decision to exclude Adams's score from the first-night gala and play it the next evening, as if to say that such unsettling music was inappropriate for a festive opening program. Excuses were made—mostly lack of rehearsal time—but they all sounded pretty lame, and an important opportunity was lost.


MAESTRO OF THE CLASS: Lorin Maazel conducts John Adams's *On the Transmigration of Souls*, with the Brooklyn Youth Chorus.

In any case, although he wondered if it was too soon to create an adequate musical tribute for this tragic event, Adams has risen nobly to the task and produced a work of real eloquence. In addition to chorus and orchestra, the score uses taped voices and ambient city sounds with texts consisting of phrases from missing-person posters and memorials. Charles Ives is the role model here, not just the references to that composer's *Unanswered Question* but also in the mystical blurring of impressionistic harmonies and choral-instrumental textures that gradually build to a crushing climax before suddenly fading into stillness. Adams wanted to create the musical equivalent of a majestic cathedral where, he says, one finds a "memory space, a place where you can go and be alone with your thoughts and emotions." And that is precisely what he has accomplished in this richly imagined, skillfully crafted score. Here Maazel's technical mastery resulted in a performance that seemed close to perfection, suggesting that complex contemporary music, at least, is safe in the hands of the Philharmonic's new commander in chief. ■

Peter G. Davis's reviews can be read at nymetro.com/archive/davis.

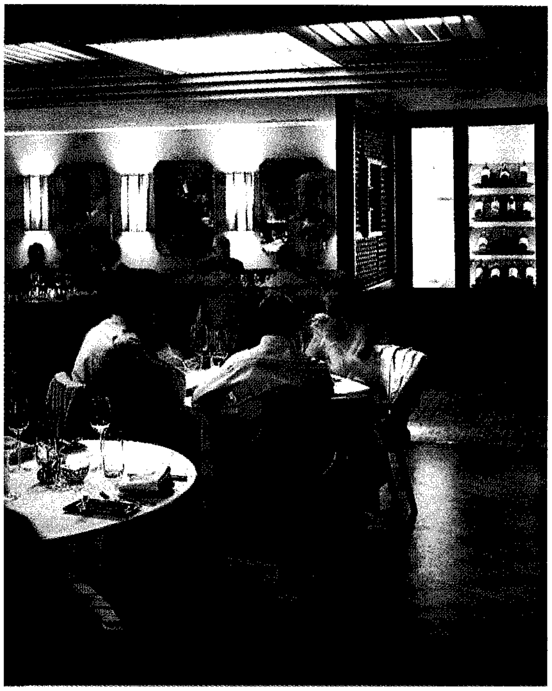
PHOTOGRAPH BY CHRIS LEE.

RESTAURANTS **ADAM PLATT**

Fusion Jazz

After riffing on all manner of Asian cuisine at AZ, the much-buzzed-about culinary maestro Patricia Yeo tries her hand at Mediterranean fusion with Pazo.

AMONG THIS TOWN'S MANY factions of food-obsessed professionals, and the claques of well-informed diners that follow in their wake, certain chefs float above the fray, cloaked in a vague mist of invulnerability. Patricia Yeo, who opened her first Manhattan restaurant, AZ, almost three years ago, seems to have attained this bodhisattva-like status in record time. Her realm of expertise is Asian fusion cooking, a genre that tends to emphasize a chef's virtuoso talent to an extreme, almost exhibitionist degree. Fusion chefs are like avant-garde performance artists, or soloists in a respected though occasionally unmelodic modern opera. You may not actually enjoy dishes like duck-confit pot stickers dipped in orange lavender sauce (though I do), but the concepts are so imaginative and otherworldly that there's an overwhelming feeling that you should.



NOBLE HOUSE: Diners at Pazo, which takes its name from the Catalan.

This sense of artistic buzz hovers over the proceedings at **Pazo**, Yeo's swank "Mediterranean fusion" restaurant, which opened mid-August on East 57th Street. The smallish midtown space has housed several prominent establishments over the years (most notably David Ruggerio's Le Chantilly) and is now tastefully and theatrically appointed with glowing, pasha-style lampshades, intricately carved wood screens from Morocco, and floors made of colorfully glazed Mediterranean tile. The little leather-backed menu is chock-full of strange and mysterious-sounding combinations like pomegranate-glazed Spanish hake, and honey-flavored duck with prune gnocchi. Surveying it, a couple of my food-fanatic friends could hardly contain their glee. "Patricia's a wonderful chemist," whispered one. "Let's prepare to be thrilled."

I don't know about *thrilling*, but several of the dishes I sampled were pretty great. Yeo and her co-executive chef, Pino Maffeo, seem to have borrowed most heavily from the Spanish end of the Mediterranean palate (*pazo* means "noble house" in Catalan). Instead of the usual greasy squid parts, my fritto misto consisted of cheese-stuffed artichokes and tiny golden beignets made of lobster and corn. After that came a delicately tender chicken dish, blackened with cumin and tarragon, and a moist, crisp-skinned slab of duck confit, served with whole prawns over a mound of paella-style rice pilaf. The chicken, in particular, was full of little surprises, like tiny, toothpick-skewered chicken livers wrapped in bacon, and a small bowl of corn custard speckled with kernels of corn that crunched, like pomegranate seeds, as you ate them.

Pazo
106 East 57th Street
(212-752-7470).

The subtle fusion touch works less well with some of the meatier items on the menu. My rack of lamb was remarkable only for the delicious merguez sausage accompanying it, and a wood-smoked pork chop with cockles and fennel sausage tasted much less dynamic than it sounded (a pork chop is a pork chop, after all). Ditto a decadent dish of seared tuna and foie gras—in Pinot Noir sauce, on a rösti potato cake—the very edible contents of which I ended up deconstructing on my plate and devouring separately. Yeo's other seafood experiments were much more successful, particularly the halibut—steamed to baby whiteness in thin parchment and crowned with a warm salad of wild mushrooms—and the meaty, vaguely lobstery monkfish fillet, which arrived at our table wrapped in a savory, crackly skin of pancetta.

As at AZ, the meals at Pazo unfold in a painstakingly elegant style. The room is filled with discreet banquettes, each one attended by fleets of dulcet-toned waiters. They produced a variety of fine Mediterranean wines, plus a series of inventive desserts conjured up by the pastry chef, Nicole Plue. I liked the rich pistachio terrine, the hot, dissolving farina cake (with cherries and mascarpone ice cream), and the silky Catalan cream, served with sugary beignets filled with caramel. The most outlandish dessert was a mass of honeyed phyllo, piled like feathers over diced pears and a blob of melted Pecorino cheese. This creation didn't necessarily taste wonderful (the cheese tips everything from sweet to cloying), but it certainly got your attention, which is one of Ms. Yeo's many talents, after all. ■

Pazo, Lunch, Monday through Saturday 11:30 A.M. to 2:30 P.M. Dinner, Monday through Thursday 5:15 to 11 P.M., Friday and Saturday to 11:45 P.M. Appetizers, $11 to $17; entrées, $24 to $32. All major credit cards.

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PHOTOGRAPHED BY KENNETH CHEN.

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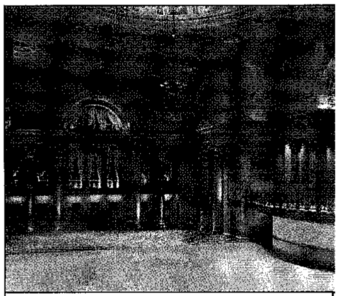

The Regent Wall Street

Bring back the granite-column splendor of mid-19th century New York with a private function at the **Regent Wall Street Hotel** (55 Wall St., 212-699-5690; www.regenthotels.com). You want splendor? Liza Minelli was married in the landmark ballroom; President Bush gave his recent speech on the tenor of corporate America here; the opening night of the TriBeCa Film Festival was held here, too. In its guide to New York City, the American Institute of Architects calls the ballroom "a facility unequaled in America."

Upon arriving, your clients will be floored by the grandeur of the 1842 Greek Revival building, its massive columns looming over Wall Street. It's the second-largest landmark space in New York after Grand Central Terminal. The ballroom, with a special entrance just off Wall Street, boasts 12,000 square feet, a Botticini marble floor, towering dome and a state-of-the-art lighting and sound system, making it a popular venue for launch parties, IPOs, and shareholders' meetings. Early on, the building served as the Merchants'

IT'S BUSINESS AS USUAL IN NEW YORK'S MANY POWER SPOTS FOR DINING AND DEALING

Exchange, later as the U.S. Customs Service headquarters, and still later as the largest bank in the country. Versatility remains the hallmark of this gleaming hall, which can hold receptions for up to 1,500 or dinner with dancing for 750-800. The mezzanine is just the spot for cocktails.

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ON HIGH

Your lofty expectations will be met every time when you book an event at the restaurant **Above**, high up in the Hilton Times Square (234 W. 42nd St., 212-642-2626). You can't miss the hotel with its vivid modernist facade inspired by the late artist Piet Mondrian. The city views from the 21st floor eyrie are as mind-opening as the blue martinis served in Above's Pinnacle Bar. Rent the whole soaring beautiful space for 200; there are nine private rooms on this sky-lobby level and the floor above.

Above

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Heartland Brewery & Chop House

Not yet two years old, the Chop House is a Times Square favorite with banking, publishing and other firms that like the choice of three private rooms with seating for 15 to 125—or the whole joint for 500. Diners like to munch on such novel tidbits of Americana as buffalo chicken spring rolls and mini-lump crab cakes. The restaurant's Beer 101 classes led by the house brewmasters have proved popular with company parties, and offer a chance to smell and taste the hops and malt that go into the Chop House's many unusual brews.

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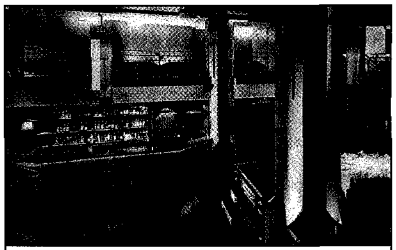

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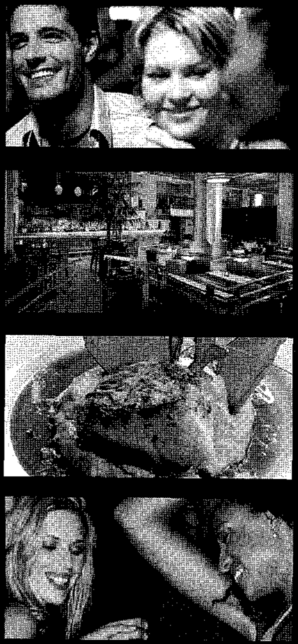

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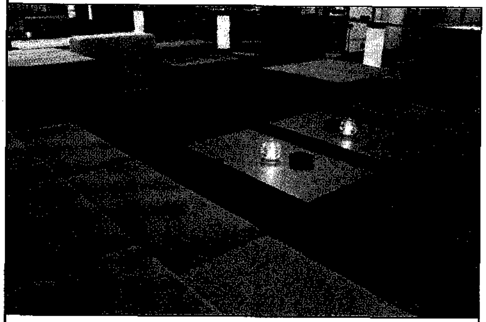

Pressure

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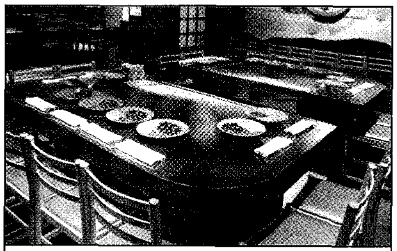
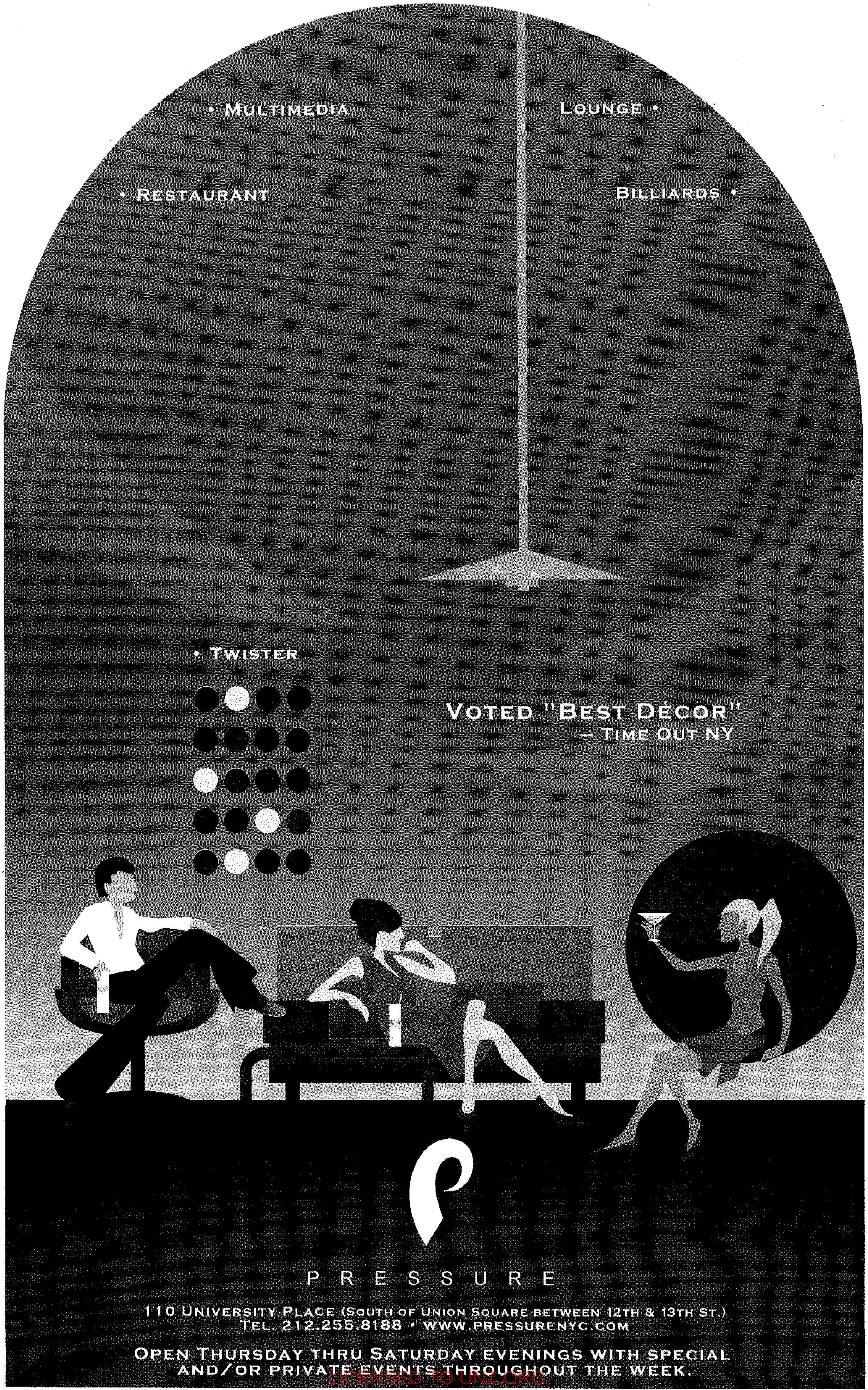


Benihana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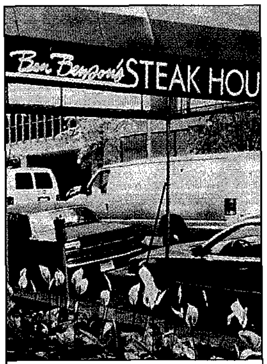

Ben Benson's Steak House

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You'll think you've sailed into the wine-dark Aegean when you arrange a function at **Avra** (141 E. 48th St., 212-759-8550; www.avrany.com), a favorite with publishing, advertising and finance execs. Avra exudes sunny-seaside charm—like Mykonos, only in Midtown. Renowned for its parties and power lunches, the outstanding dinners include a feast on whole fish, grilled octopus,

Avra

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Trattoria Dopo Teatro

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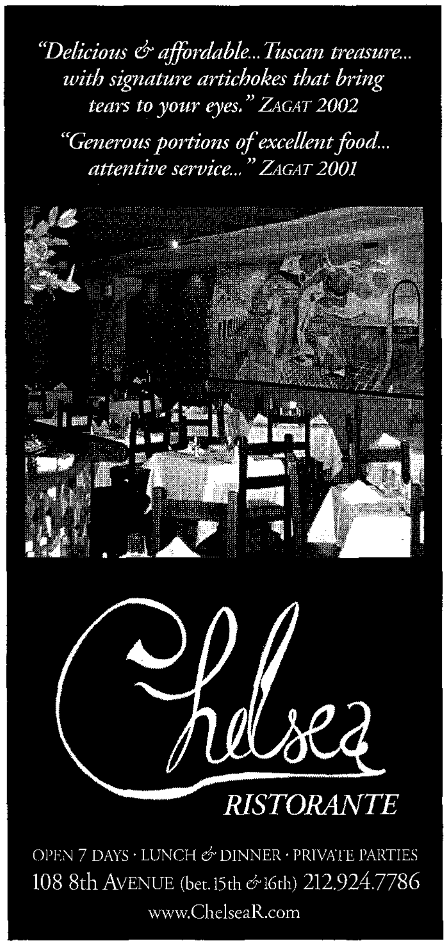

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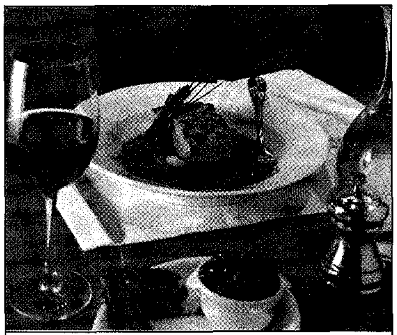

Django

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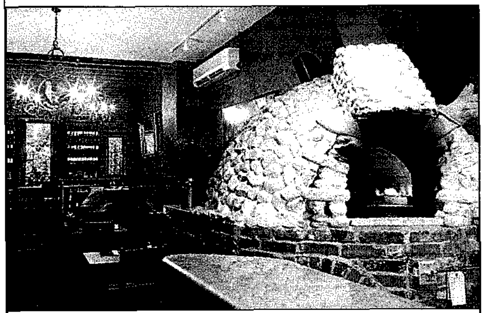
The choices are endless and exotic when you book a function at one of the city's Main Street Restaurant Partners' locations. There's room for 400 of your closest colleagues when you take all of **Union Pacific** (111 E. 22nd St., 212-995-8500), a Gramercy fixture that features chef Rocco DiSpirito's New American menu with French and Asian touches. Uptown, it's hard to resist the sensual flavors of the two **Rain** outposts (1059 Third Ave. at 62nd Street, 212-223-3669; and 100 W. 82nd St. at Columbus Avenue, 212-501-0776). Both cook up a tasty medley of Thai, Malaysian and Vietnamese and both can put on private parties for 10 to 500. Already renowned in its fourth year on the Upper West Side, **Calle Ocho** (446 Columbus Ave. at 82nd Street, 212-873-5025) serves a pan-Latino menu kicked off by varied ceviches and frothy mojitos; it will accommodate 10 to 600—or you can book the round table for 16 with a "Lazy Susan." Main Street's newest entrant, **Django** (480 Lexing-



Cascina

ton Ave., 212-871-6600), an airy bi-level designed by architect David Rockwell, will sweep you away to southwest France and bring back the legendary rhythms of the Gypsy jazz guitarist Django Reinhardt. Take the whole place if you have a party for 400-700. A private room accommodates 30.

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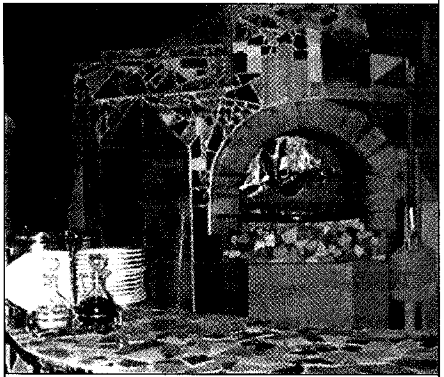

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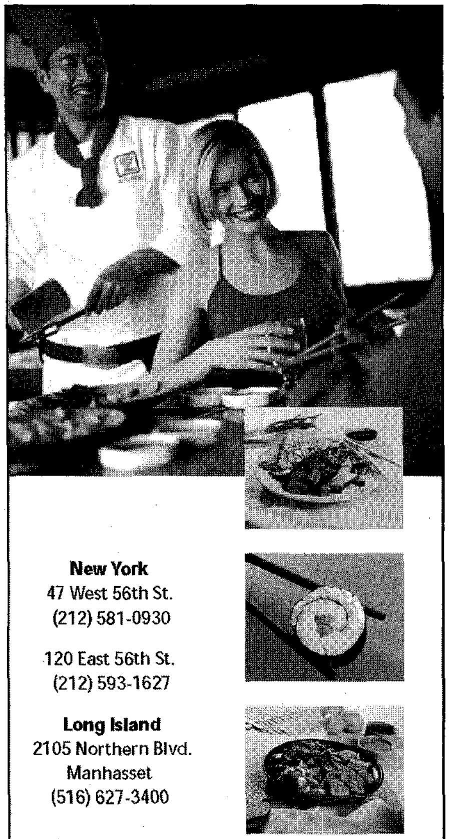

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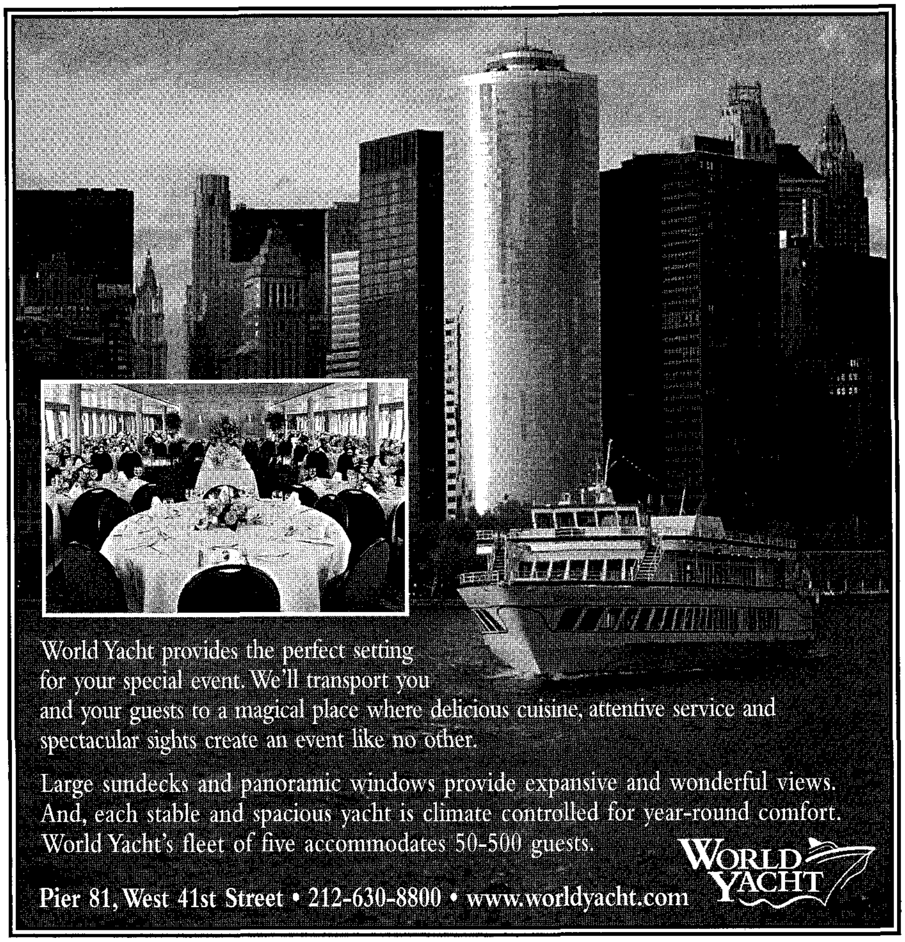
Montebello



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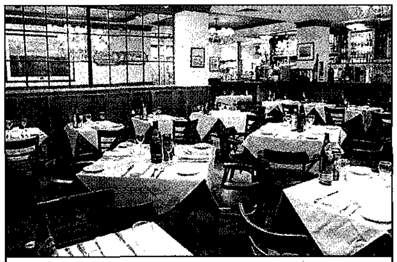
T. Anthony turns out a line of corporate gifts, the kind of smart and singular items that a senior executive might send to a list of two dozen important clients, or to board members, with the corporate logo inscribed in a discreet corner. Fine calf skin is the company's hallmark—and the choices are as plentiful as they are intriguing. Lacquered-wood frames. photo albums, scrapbooks, passport covers and travel clocks are corporate pleasers for any occasion. T. Anthony also has a store in the Short Hills (NJ) mall.

it. Joe and Ray run a tight, happy ship, featuring light Italian dishes with the Adriatic influence of their native Trieste.

PAR BREAKER

It's the 19th hole in the heart of corporate America at this clubby Midtown retreat called **St. Andrews** (120 W. 44th St., 212-840-8413; www.standrewsrestaurant.citysearch.com). In this homage to the famous Scottish town and golf course on the Firth of Forth, you can talk shop or golf in a manly, buzzing room under photos and etchings of St. Andrews and other golf shrines. Choose from 100-plus beers and 125 single-malt Scotches. The eats are honest and always par breakers—steaks, chops and seafood.



St. Andrews

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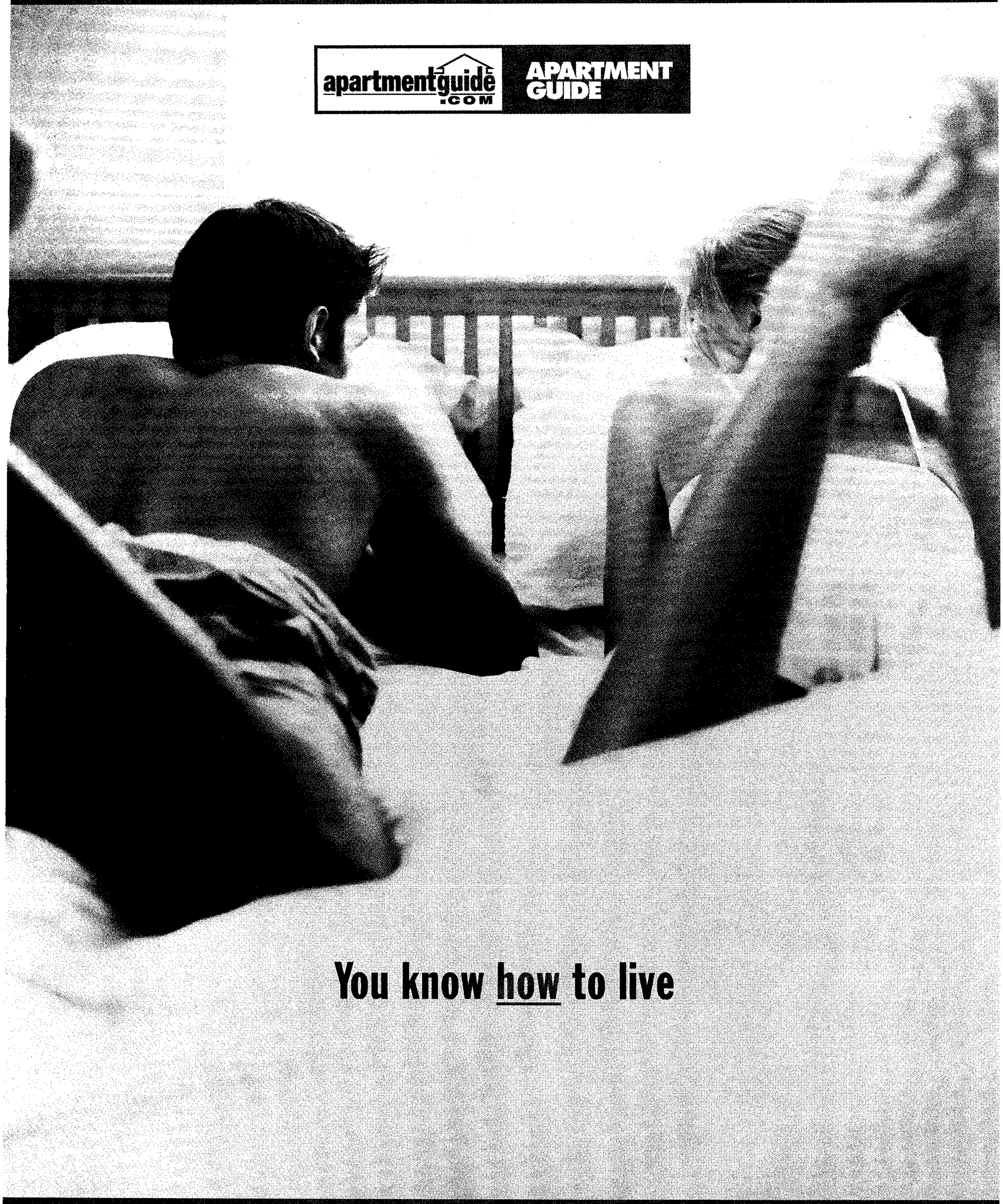
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Movies

Edited by Ben Kaplan

NEWTHISWEEK

Area K: A Political Fishing Documentary
Stylized, unique take on the Middle East conflict focuses on the cooperation between Israeli settlers and Palestinian fishermen to share a military-controlled marine zone that is ordinarily off-limits to the latter. Shot primarily before the recent troubles, it offers up a world of peace and pragmatism that seems light-years away today. (56 mins.; NR) • Opens 10/3.

Bloody Sunday
See Rainer, page 52. (1 hr. 50 mins.; R) • Opens 10/4.

Frontiers of Dreams and Fears
Documenting the sad lives of two teenage Palestinian girls living in refugee camps in Beirut and Bethlehem, director Mai Masri's visually striking film doesn't flinch in portraying the misery of today's Middle Eastern refugees. Unfortunately, it does so in a one-sided, politically didactic manner that will probably preach only to the converted. (57 mins.; NR) • Opens 10/3.

Heaven
See Rainer, page 52. (1 hr. 37 mins.; R) • Opens 10/4.

How to Draw a Bunny
Posthumous documentary about New York Dadaist Ray Johnson as told by the likes of Chuck Close and Roy Lichtenstein; score by Max Roach. Directed by John Walter. (1 hr. 30 mins.; NR) • Opens 10/9.

The Man From Elysian Fields
A desperate novelist (Andy Garcia) becomes a male escort, ending up in an arrangement where he must satisfy an aging literary icon's wife (Olivia Williams) while helping the author (James Coburn) finish his massive final novel. Bizarre tale of literary lust and intrigue works like a charm, thanks to its talented cast and peculiarly melancholy sense of humor. (See box.) (1 hr. 45 mins.; R) • Opens 10/2.

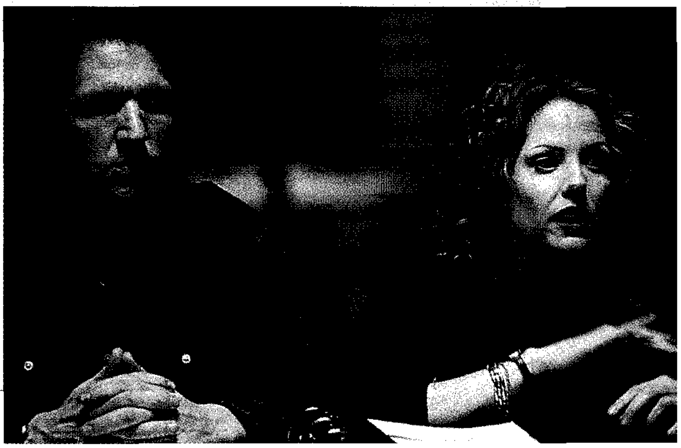
Missing Young Women
Disturbing portrait of the mysterious unsolved rapes and murders of hundreds of poor young women in Juárez, Mexico. Providing the various clues and red herrings that have popped up along the way, Lourdes Portillo's documentary can sometimes be as enigmatic and uncertain as the outcome of the case, which just fuels the viewer's outrage and horror. (1 hr. 15 mins.; NR) • Opens 10/7.

Pipe Dream
A disgruntled plumber (Martin Donovan) swipes a script after a one-night stand with a screenwriter (Mary-Louise Parker), and begins directing the film when it becomes the talk of New York. With Rebecca Gayheart; directed by John C. Walsh. (1 hr. 31 mins.; NR) • Opens 10/4.

Red Dragon
Sir Anthony Hopkins returns as Hannibal Lecter, and Edward Norton plays the detective who put him away. The two men team up, after a fashion, to catch the title character (Ralph Fiennes), a serial killer who's also in love with a blind film processor (Emily Watson). With Philip Seymour Hoffman and Harvey Keitel; directed by Brett Ratner. (See box.) (2 hrs. 6 mins.; R) • Opens 10/4.

Welcome to Collinwood
Comedic crime drama about a ragtag team of crooks, led by Sam Rockwell, who attempt the heist of their lives in downtrodden East Cleveland. With William H. Macy and Jennifer Esposito; directorial debut of Anthony and Joe Russo. (See box.) (1 hr. 28 mins.; R) • Opens 10/4.

REVIEWS BY BILGE EBIRI


PLUMBING THE DEPTHS: Martin Donovan and Mary-Louise Parker in *Pipe Dream.*

Now Playing

★ Alias Betty
A solid, complex thriller about a best-selling novelist (Sandrine Kiberlain) whose deranged mother (Nicole Garcia) kidnaps a boy to replace the son her daughter lost in an accident. (Rainer; 9/16/02) (1 hr. 41 mins.; NR) • 8; 18; 37.

Apollo 13: The Imax Experience
Director Ron Howard's true-life tale of the troubled *Apollo 13* moon mission was quite a hit back in 1995, thanks to the performances of Tom Hanks, Kevin Bacon, and Bill Paxton. This Imax rerelease is technically impressive, but it also brings attention to the film's relatively humdrum visuals. (2 hrs.; PG-13) • 15.

Austin Powers in Goldmember
Mike Myers is still a very funny man, but his Austin Powers doesn't get enough screen time in this third installment of the spoofy hit series. (Rainer; 7/29/02) (1 hr. 22 mins.; PG-13) • 16; 56.

Ballistic: Ecks vs. Sever
A reluctant secret agent (Antonio Banderas) is forced into battle against an enigmatic killing machine (Lucy Liu) who may have something to do with his missing wife. Scattershot actioner forgets about story and character, relying instead on an unending, confusing torrent of explosions and stunts. (1 hr. 49 mins.; PG-13) • 1; 10; 11; 14; 19; 22; 23; 31; 38; 39; 41; 42; 43; 46; 48; 49; 50; 51; 52; 53; 54; 55; 57; 58; 59; 60; 62; 67; 68; 69; 70; 71; 73.

The Banger Sisters
Goldie Hawn and Susan Sarandon star in this clunky comedy that's like a cross between a whoopie cushion and a Hallmark card. They play friends from the sixties who once were notorious groupies but have since drifted apart. When they reunite—Sarandon has become a straitlaced prig while Hawn remains fancy-free—the inevitable life lessons pile up. Geoffrey Rush, in a rare bad performance, plays a frazzled failed screenwriter in an expendable subplot. (Rainer; 9/23/02) (1 hr. 34 mins.; PG-13) • 1; 10; 11; 14; 16; 26; 27; 34; 36; 41; 48; 51; 53; 54; 55; 60; 62; 66; 68; 69; 70; 71; 72; 73.

★ Barbershop
After selling his late father's neighborhood barbershop to a loan shark, an aspiring musician (Ice Cube) realizes its importance to his South Chicago community. Laid-back film recalls stoner classic *Friday*'s ambling, talky approach to inner-city comedy and has proved to be just as popular, especially thanks to its all-star cast. Co-starring Cedric the Entertainer, Eve, and Anthony Anderson. (1 hr. 42 mins.; PG-13) • 1; 7; 13; 14; 16; 28; 31; 35; 38; 39; 41; 42; 43; 46; 48; 49; 50; 52; 53; 54; 55; 57; 59; 60; 62; 64; 67; 68; 69; 71; 73.

Biggie and Tupac
British documentarian Nick Broomfield's attempt to uncover the murderers of Biggie Smalls and Tupac Shakur. (1 hr. 48 mins.; R) • 4; 22; 39; 44.

Children of the Century
Juliette Binoche and Benoît Magimel play George Sand and Alfred de Musset, colorful, self-destructive writers and lovers in nineteenth-century France. Directed by Diane Kurys (*Six Days, Six Nights*); in French, with English subtitles. (1 hr. 49 mins.; NR) • 4.

City by the Sea
Robert De Niro plays a homicide detective who is trying to nab his junkie son (James Franco) while also trying to save him in this overwrought and melodramatic thriller directed by Michael Caton-Jones. (Rainer; 9/9/02) (1 hr. 40 mins.; R) • 1; 7; 22; 31; 33; 40; 41; 43; 50; 51; 54; 57; 59; 60; 68; 70; 71; 73.

★ Crazy As Hell
A psychiatrist (Michael Beach) arrives at an insane asylum prepared to try out his innovative methods on the patients while a documentary-film crew records his progress. Then Satan (*ER* hunk Eriq La Salle) checks himself in. La Salle's directorial debut is surprisingly absorbing, visually striking, and authentically creepy. (1 hr. 40 mins.; R) • 10; 16; 39.

★ Das Experiment
A group of men volunteer for an experiment in which they temporarily become prisoners and prison guards. Energetic and terrifying film plays like an unholy cross between *Lord of the Flies* and *Shock Corridor*. Starring Moritz Bleibtreu. (1 hr. 53 mins.; NR) • 2; 16.

The Decalogue
Krzysztof Kieslowski's ten-part miniseries, each episode cheekily based on one of the Ten Commandments. (1 hr. 50 mins.; NR) • 9.

8 Women
Odd comedy-mystery-musical-melodrama has some of France's greatest actresses as an extended family of women trapped in an estate after the man of the house has been murdered—most probably by one of them. Campy, clever idea certainly has its moments but eventually gets bogged down in arch posturing. Starring Catherine Deneuve, Isabelle Huppert, Fanny Ardant, Emmanuelle Béart, and Virginie Ledoyen. (1 hr. 53 mins.; R) • 6; 37; 44; 47; 61.

★ The Fast Runner
A nearly three-hour Inuit movie, directed by Zacharias Kunuk, that is heavy going, but has at least one sequence—a naked man fleeing his attackers over spring sea ice—that is terrifyingly beautiful. (Rainer; 6/5/02) (2 hrs. 52 mins.; NR) • 6.

The Four Feathers
Umpteenth remake of A.E.W. Mason's rip-roaring ad-

Ground Rules These synopses, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. **NOTE: Each review is followed by numbers indicating theaters where the film is playing; a key to theaters begins on page 74.**

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Opening

Brother, Can You Spare a Crime?

Welcome to Collinwood's Anthony and Joe Russo are the newest beneficiaries of Hollywood's taste of late for writing-directing brother teams (Farrellys, Weitzes) with splashy first features. "Stephen Soderbergh says directing a film is like being dragged behind a car for four months," Joe Russo, 32, says. "By having two people on set, when one is beaten unconscious, the other can still steer the ship." Their film, a funny, bumbling crime story about nobodies trying to make good, stars (pictured from left) Isaiah Washington, Patricia Clarkson, Andrew Davoli, George Clooney (who, along with Soderbergh, also produced), Sam Rockwell, Michael Jeter, and William H. Macy. "We're from Woodland Avenue in Cleveland, so the lovable loser is dear to our hearts," Anthony, 31, says. "Growing up watching Johnny Carson denigrate our hometown did something to our psyche. We were conditioned as kids to write this film." Opens October 4.

venture yarn about a young British officer (Heath Ledger) who resigns his commission on the eve of war in the Sudan, then recants and goes native to reconnect with his besieged company. Some nice imagery (courtesy of *Elizabeth* director Shekhar Kapur), but the lack of any epic sweep or narrative consistency is downright criminal. (2 hr. 7 mins.; PG-13) • 1; 7; 13; 14; 15; 22; 30; 31; 40; 41; 43; 48; 50; 51; 54; 57; 60; 65; 66; 69; 70; 71; 72; 73.

The Good Girl

Jennifer Aniston gives a surprising, darkly comic performance as a bored, married thirtysomething retail clerk who strikes up an affair with a brooding younger co-worker (Jake Gyllenhaal). Co-starring John C. Reilly. (1 hr. 34 mins.; R) • 1; 3; 15; 16; 28; 47; 61.

★ His Secret Life

A widow (Margherita Buy) falls in with a group of bisexual bohemians after discovering that her deceased husband had a gay lover (Stefano Accorsi). Director Ferzan Ozpetek succeeds at creating a warm sense of community among his characters. (1 hr. 45 mins.; NR) • 8; 12.

★ How I Killed My Father

Anne Fontaine's movie is a must-see for the performance of Michel Bouquet as an estranged father who comes back into the life of his unhappy son (Charles Berling). Bouquet puts an entire lifetime of understanding into his role as a man for whom charm camouflages some essential blankness. (Rainer; 8/26/02) (1 hr. 40 mins.; NR) • 37.

Igby Goes Down

The problem child of a rich family (Kieran Culkin) gets expelled from private school, wanders around New York, and generally tries to avoid his distracted mother (Susan Sarandon), slimy godfather (Jeff Goldblum), and ambitious brother (Ryan Philippe). With both detestable characters and heartbreaking performances, awkward but engaging film slowly grows on you until its devastating finale. (1 hr. 38 mins.; R) • 10; 11; 28; 40; 44; 65.

In Praise of Love

Jean-Luc Godard's latest movie has some stunning compositions and an elegiac tone, but it's also opaque and maddening and closed off to human feeling. It's about a director putting together a production on the stages of love as experienced by three couples, young, adult, and elderly, and is divided into two sections, the present, shot in handsome 35-mm. black-and-white, and the past, shot in bright, color-saturated digital video. (Rainer; 9/9/02) (1 hr. 38 mins.; NR) • 3; 37.

Invincible

Writer-director Werner Herzog's film is based on the true story of Zishe Breitbart (Jouko Ahola), a Jewish strong man who become a hero during the Second World War. With Tim Roth. (2 hrs. 15 mins.; PG-13) • 2; 17.

Just a Kiss

A director (Ron Eldard) beds his buddy's girlfriend (Marley Shelton), setting in motion a series of rampant infidelities that result in various complications and fatalities. Stylized, surreal romantic comedy dares to be different, complete with animated sequences and magical flights of fancy. The results, however, are a mite too precious, and the story offers little that's new. (1 hr. 29 mins.; R) • 7; 17.

★ The Last Kiss

A spirited Italian romantic comedy directed by Gabriele Muccino and starring Stefania Sandrelli with enough arm-waving to power a windmill. (Rainer; 8/26/02) (1 hr. 57 mins.; NR) • 6; 37; 51.

★ Lawrence of Arabia

It's back: David Lean's rapturously beautiful, sprawling portrait of T. E. Lawrence (Peter O'Toole) and his attempts to help the Arabs liberate themselves from the Ottomans during World War I is one of the big screen's finest moments, and the working definition of the word *epic.* (3 hrs. 42 mins.; PG) • 21.

★ Men in Black 2

A knockoff sequel to the original, and mostly as enjoyable. Will Smith and Tommy Lee Jones are the Ray-Banned team out to save the planet. (Rainer; 7/8/02) (2 hrs. 7 mins.; PG-13) • 24; 50; 59.

★ Minority Report

Steven Spielberg's visionary sci-fi movie, starring Tom Cruise as a futuristic cop in a world where murders can be predicted in advance, has a bleached-out look that practically singes your eyeballs. (Rainer; 7/8/02) (2 hrs. 10 mins.; PG-13) • 16.

Moonlight Mile

Jake Gyllenhaal is startlingly good as the fiancé of a murdered girl in this otherwise soapy drama starring Dustin Hoffman and Susan Sarandon as the girl's parents and Ellen Pompeo, who has a crumpled, Rene Zellwegger-ish charm, as the new girl in his life. The writer-director, Brad Silberling, never misses an opportunity to husk corn. (Rainer; 9/30/02) (1 hr. 43 mins.; PG-13) • 2; 3; 16; 31.

Mostly Martha

An obsessive chef (Martina Gedeck) finds her life unraveling when her young niece (Maxime Foerste) moves in and an Italian takes over her restaurant's kitchen. Gains power and charm thanks to Gedeck's nuanced performance. (1 hr. 47 mins.; PG) • 2; 25; 47; 61.

My Big Fat Greek Wedding

Hit comedy about the thirtysomething Toula, who is getting too old to marry, at least by her Greek family's standards. When a decidedly un-Greek Mr. Right (John Corbett) enters her life, things get even worse. (1 hr. 59 mins.; PG) • 1; 3; 11; 14; 15; 16; 28; 29; 32; 35; 40; 41; 43; 45; 47; 48; 54; 57; 60; 61; 62; 66; 69; 70; 71; 72; 73.

One Hour Photo

Mark Romanek's antiseptic horror show is about a photo developer, played by Robin Williams, whose picture-perfect fantasies of a suburban family are quashed. The film is compellingly told and hypercontrolled, as is Williams's performance. He's playing someone for whom there is no there there, and he's all too good at it. (Rainer; 8/26/02) (1 hr. 36 mins.; R) • 1; 10; 12; 14; 16; 17; 31; 40; 41; 45; 51; 54; 60; 61; 69; 70; 71; 73.

★ The Piano Teacher

Michael Haneke's movie isn't likable, but Haneke has a genuine gift for cauterizing experience onscreen. (Rainer; 4/8/02) (2 hrs. 10 mins.; NR) • 4; 63.

★ The Pinochet Case

Patricio Guzman's documentary about the attempts to bring former Chilean dictator Augusto Pinochet to justice is a searing album of remembrance from those who, having survived, suffered most. (Rainer; 9/16/02) (1 hr. 50 mins.; NR) • 5.

Possession

Neil LaBute's movie is prim and pallid. It's about an American scholar in England (Aaron Eckhart) who teams with a brittle British academic (Gwyneth Paltrow) in tracking down a hitherto unknown romance between two Victorian poets, played by Jeremy Northam and Jennifer Ehle. Eckhart and Paltrow never get a rhythm going, perhaps because they're playing conceits instead of characters. (Rainer; 8/19/02) (1 hr. 43 mins.; PG-13) • 16; 40; 47; 61; 63.

★ Road to Perdition

Tom Hanks gives a powerful, uncharacteristically reined-in performance as a Chicago hit man for the Irish mob during the Depression in this glum, portentous drama directed by Sam Mendes, his first film since *American Beauty*. Paul Newman plays (expertly) the mob boss who has been like a father to Michael. (Rainer; 7/15/02) (1 hr. 59 mins.; R) • 16; 24; 29.

Satin Rouge

A Tunisian widow (Hiyam Abbas) discovers the joys of belly dancing in a cabaret, while trying to keep her daughter (Hend El Fahem) on the right path. Director Raja Amari's keen visual sensibility fills the dancing with a giddy sensuality, making up for somewhat soapy plot machinations. (1 hr. 31 mins.; NR) • 8.

Secretary

James Spader plays a heavily uptight lawyer and Maggie Gyllenhaal the secretary who lures him into S&M in this naughty trifle with Buñuelian pretensions. Spader enunciates every syllable as if speech itself were a form of S&M. Gyllenhaal has some fine, flukey moments when the bliss of self-degradation sends her sky-high. (Rainer; 9/23/02) (1 hr. 51 mins.; R) • 2; 11; 15; 40.

Sex and Lucía

Spanish filmmaker Julio Medem's tale about a Madrid waitress (Paz Vega) retreating to a mysterious island to recall her love affair with a now-dead boyfriend (Tristan Ulloa) is a lush, feverish kaleidoscope of elemental imagery, explicit sex, heightened emotions, and narrative confusion. In Spanish, with English subtitles. (2 hrs. 8 mins.; NR) • 6.

Shanghai Ghetto

Documentary about the plight of European Jews who fled Nazism and made their way to Shanghai, one of the few places in the world that didn't require a visa for entry. (1 hr. 40 mins.; NR) • 8.

Signs

M. Night Shyamalan's movie is a ponderous and portentous exercise in religioso sci-fi with occasional, and welcome, overtones of humor. Mel Gibson plays, stolidly, an Episcopal priest who has given up the faith

PHOTOGRAPH BY JAMIE TRUEBLOOD.

following his wife's untimely death. Then the corn fields behind his homestead become mysteriously imprinted with circle designs, and before you know it, UFOs are on their way. Shyamalan has boxed himself into a corner—as in his last two films, *The Sixth Sense* and *Unbreakable*, he is obligated to give the audience an end-game switcheroo. (Rainer; 8/12/02) (1 hr. 22 mins.; PG-13) • 10; 22; 38; 41; 48; 56; 57; 59; 71; 73.

Skins
A Native American cop (Eric Schweig) on the Pine Ridge Reservation contends with the aimlessness of his community, his alcoholic older brother (Graham Greene), and a vengeful spirit that compels him toward vigilantism. Portrait of modern Native American life starts off promisingly, then gets bogged down in overt sentiment and convenient plot machinations. Directed by Chris Eyre. (1 hr. 30 mins.; R) • 10.

Snipes
Smallville's Sam Jones III gets mixed up with a dangerous Philadelphia rap label. With pop star Nelly. (1 hr. 47 mins.; R) • 41; 42.

Spider-Man
Sam Raimi's movie based on the Marvel superhero is fairly routine in its exploits and graphic design, but it has, in Tobey Maguire, a likable and sympathetic actor we at least can identify with. (Rainer; 5/4/02) (2 hrs. 1 min.; PG-13) • 24; 48; 50; 59.

★ Spirited Away
A marvelously lyrical and disturbing animated feature from Japan about a 10-year-old girl's adventures in a fantasyland that owes much to Grimm and Lewis Carroll and yet is wholly the filmmaker's own. Too upsetting for very young children, but all others should be entranced. (Rainer; 10/7/02) (2 hrs. 2 mins.; PG) • 6; 13; 15; 22; 26; 40; 51; 68.

★ Spy Kids 2
Robert Rodriguez's innovative, fun sequel, bursting with gadgets and monsters, is not so much an attempt to tell a story as an homage to the great fantasy films of the past. (1 hr. 40 mins.; PG) • 16; 41; 42; 43; 50; 55; 57; 59; 62; 71; 73.

Stealing Harvard
A reformed slacker (Jason Lee), trying to fulfill a promise to his Harvard-bound niece, asks his psycho buddy (Tom Green) for help. Green's wildly unpredictable shtick saves this scattershot comedy from total dreariness. (1 hr. 23 mins.; PG-13) • 1; 16; 33; 38; 40; 41; 43; 48; 50; 54; 55; 59; 60; 66; 68; 69; 70; 71; 73.

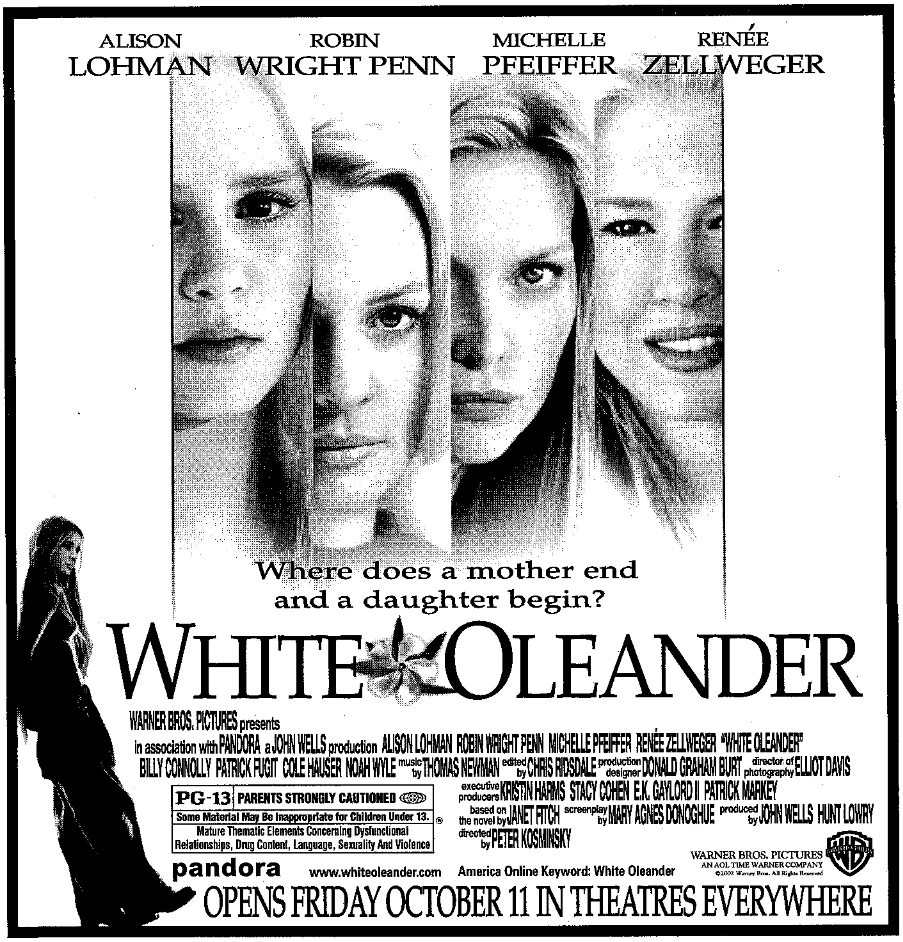
★ Stuart Little 2
Stuart Little, voiced by Michael J. Fox, falls in love with a bird (voiced by Melanie Griffith), then comes to her rescue, in Rob Minkoff's live-action and CGI sequel to his 1999 smash. Also starring Nathan Lane. (1 hr. 25 mins.; PG) • 55.

Sweet Home Alabama
A hot young New York designer (Reese Witherspoon) gets proposed to by the mayor's son, then heads home to Alabama to procure a divorce from her estranged husband, trying to cover up her impoverished past. For such an innocuous comedy, the vaguely offensive stereotypes (Gotham society types and uncouth Confederates) sure do come mighty fast. (1 hr. 45 mins.; PG-13) • 1; 10; 11; 14; 15; 16; 26; 28; 36; 38; 42; 43; 47; 48; 50; 51; 53; 54; 55; 56; 57; 58; 59; 60; 62; 66; 71; 72; 73.

Swimfan
Jesse Bradford plays a high-school swimming champ whose life unravels when the vampish new girl in town (Erika Christensen) refuses to be ignored. Surprisingly dark teen thriller starts off interestingly but quickly turns into an incomprehensible mishmash of slasher-movie clichés. (1 hr. 32 mins.; PG-13) • 1; 16; 41; 42; 43; 50; 54; 57; 59; 60; 66; 68; 70; 71.

★ Tadpole
Fun, frivolous Sundance award winner about a precocious 15-year-old (Aaron Stanford) who is in love with his stepmother (Sigourney Weaver) and winds up having an affair with her best friend (Bebe Neuwirth). Technically rough, albeit by design, but packed with some of the year's best performances. (1 hr. 58 mins.; PG-13) • 18; 24; 63.

Trapped
A brutally efficient kidnapping of a small child starts to go wrong when the culprits (Kevin Bacon and Courtney Love) discover the girl is severely ill, and continues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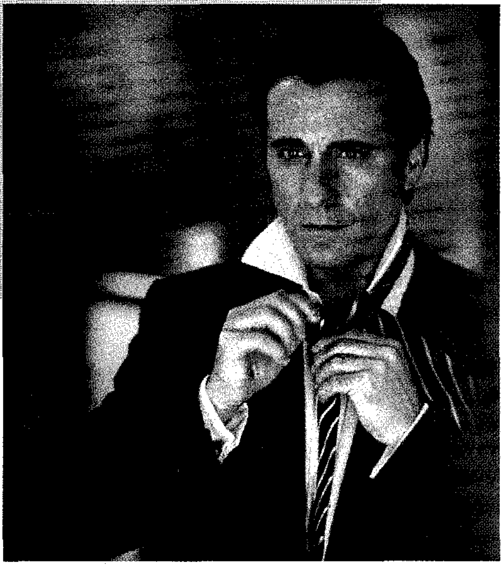
Spotlight

Romancing the Stone

Andy Garcia had to be as tough in his role as a producer of *The Man From Elysian Fields*—which stars Mick Jagger as a witty, well-heeled pimp who manipulates Garcia's married, dead-broke novelist (pictured) into the escort biz—as the streetwise cop he played in *The Untouchables*. "The guy with the money didn't want George to direct," Garcia says of George Hickenlooper (*Hearts of Darkness: A Filmmaker's Apocalypse*). "He said, 'If he's in, I'm out.' I said, 'We committed—you're out.' But then we had no money . . . In a month, though, we got more, and it was George who cast Mick. Brilliant!" Garcia relishes the memory, as he does his previous production credit on HBO's *The Arturo Sandoval Story*. "I like being influential in how a story is told," he says. Next up for the Cuban-born actor is directing: "It's called *The Lost City*, and it's about mid-fifties Havana," Garcia says. "I've got Benicio Del Toro, Dustin Hoffman, and Bobby Duvall involved." *The Man From Elysian Fields* opens October 2.



to spiral out of control as Mommy (Charlize Theron) fights back. Sour, programmatic thriller is better than it deserves to be, thanks to a ludicrously intense, over-the-top final act. (1 hr. 39 mins.; R) • 1; 10; 11; 14; 22; 31; 33; 38; 39; 41; 42; 43; 48; 50; 54; 55; 57; 59; 60; 62; 67; 68; 70; 71; 73.

★ The Trials of Henry Kissinger
Eugene Jarecki's documentary lays out a case against Kissinger based on his involvement in nefarious doings in Vietnam, Cambodia, East Timor, and Chile. Powerfully muckraking. (Rainer; 9/23/02) (2 hrs. 7 mins.; NR) • 5.

The Tuxedo
Jackie Chan becomes a secret agent after donning a penguin suit designed by the Feds. With Jennifer Love Hewitt. (1 hr. 35 mins.; PG-13) • 1; 7; 13; 14; 15; 16; 28; 31; 39; 42; 43; 46; 48; 49; 50; 51; 53; 54; 55; 57; 58; 59; 60; 62; 64; 66; 68; 71; 72; 73.

★ 24 Hour Party People
Michael Winterbottom's movie about the punk-rave culture that extended from the late seventies to the early nineties in Manchester is one of the sharpest and most enjoyable of all movies about the music business. (Rainer; 8/19/02) (1 hr. 50 mins.; R) • 6; 73.

Undisputed
By-the-numbers macho flick from director Walter Hill (*48 Hrs.*, *The Long Riders*) has cocky champion boxer (Ving Rhames) landing behind bars and mixing it up with prison champ Wesley Snipes. Nobody will mistake it for *Raging Bull*. (1 hr. 30 mins.; R) • 22.

Wasabi
An ultraviolent French cop (Jean Reno) goes to Tokyo when the woman he loved many years ago dies, only to discover that she's left behind a teenage daughter (possibly his) and a huge cache of money (possibly the mob's). Goofy comic book of a movie is both predictable and ridiculous but benefits immensely from Reno's bemused charisma. (1 hr. 34 mins.; NR) • 3; 19.

XXX
Just the barest hint of plausibility might have helped this Vin Diesel film—instead, it makes *Goldmember* look like *The Third Man*. Co-starring Samuel L. Jackson. (1 hr. 50 mins.; PG-13) • 1; 16; 41; 42; 43; 50; 56; 57; 59; 63.

Manhattan

Below 14th Street

1. Battery Park City Cinema
102 North End Ave. (212-945-3418) • Ballistic: Ecks vs. Sever; The Banger Sisters; Barbershop; City by the Sea; The Four Feathers; The Good Girl; My Big Fat Greek Wedding; One Hour Photo; Stealing Harvard; Sweet Home Alabama; Swimfan; Trapped; The Tuxedo; XXX

2. CC Angelika Film Center
18 W. Houston St. (212-995-2000) • Das Experiment; Invincible; Moonlight Mile; Mostly Martha; Secretary

3. CC Village East
189 Second Ave. (212-529-6799) • The Good Girl; In Praise of Love; Moonlight Mile; My Big Fat Greek Wedding; Wasabi

4. Cinema Village
22 E. 12th St. (212-924-3363) • Biggie and Tupac; Children of the Century; The Piano Teacher

5. Film Forum
209 W. Houston St. (212-727-8110) • The Pinochet Case; The Trials of Henry Kissinger (see also "Museums, Societies, Etc.")

6. Landmark Sunshine Cinema
143 E. Houston St. (212-358-7709) • 8 Women; The Fast Runner; The Last Kiss; Sex and Lucía; Spirited Away; 24 Hour Party People (see also "Museums, Societies, Etc.")

7. Loews Village
66 Third Ave. (212-50-LOEWS#952) • Barbershop; City by the Sea; The Four Feathers; Just a Kiss; The Tuxedo

8. Quad Cinema
34 W. 13th St. (212-255-8800) • Alias Betty; His Secret Life; Satin Rouge; Shanghai Ghetto

9. The Screening Room
54 Varick St. (212-334-2100) • The Decalogue

10. UA Union Square
Broadway and 13th St. (212-253-2225) • Ballistic: Ecks vs. Sever; The Banger Sisters; Crazy as Hell; Igby Goes Down; One Hour Photo; Signs; Skins; Sweet Home Alabama; Trapped

14th–41st Streets

11. Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • Ballistic: Ecks vs. Sever; The Banger Sisters; Elvira's Haunted Hills; Igby Goes Down; My Big Fat Greek Wedding; Secretary; Sweet Home Alabama; Trapped

12. Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • His Secret Life; One Hour Photo

13. Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • Barbershop; The Four Feathers; Spirited Away; The Tuxedo

14. Loews 34th St. Theatre
312 W. 34th St. (212-244-8850) • Ballistic: Ecks vs. Sever; The Banger Sisters; Barbershop; The Four Feathers; My Big Fat Greek Wedding; One Hour Photo; Sweet Home Alabama; Trapped; The Tuxedo

15. Loews Kips Bay Theatre
550 Second Ave., at 32nd St. (212-50-LOEWS#558) • Apollo 13: The Imax Experience; The Four Feathers; The Good Girl; My Big Fat Greek Wedding; Secretary; Spirited Away; Sweet Home Alabama; The Tuxedo

42nd–60th Streets

16. AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • Austin Powers in Goldmember; The Banger Sisters; Barbershop; Crazy as Hell; Das Experiment; The Good Girl; Minority Report; Moonlight Mile; My Big Fat Greek Wedding; One Hour Photo; Possession; Road to Perdition; Spy Kids 2; Stealing Harvard; Sweet Home Alabama; Swimfan; The Tuxedo; XXX

17. CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • Invincible; Just a Kiss; One Hour Photo

18. CC Eastside Playhouse
919 Third Ave., nr. 55th St. (212-755-3020) • Alias Betty; Tadpole

19. CC Sutton
205 E. 57th St. (212-759-1411) • Ballistic: Ecks vs. Sever; Wasabi

20. Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • Possession

21. Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • Lawrence of Arabia

22. Loews 42nd Street E Walk
Eighth Ave. at 42nd St. (212-50-LOEWS#572) • Ballistic: Ecks vs. Sever; Biggie and Tupac; City by the Sea; The Four Feathers; Signs; Spirited Away; Trapped; Undisputed

23. Loews Astor Plaza
Eighth Ave. at 44th St. (212-50-LOEWS#699) • Ballistic: Ecks vs. Sever

24. Loews State
1540 Broadway, nr. 45th St. (212-50-LOEWS#901) • Men in Black 2; Road to Perdition; Spider-Man; Tadpole

25. Paris Theatre
4 W. 58th St. (212-688-3800) • Mostly Martha

61st Street and Above, East Side

26. CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • The Banger Sisters; Spirited Away; Sweet Home Alabama

27. Clearview's Beekman
1254 Second Ave., nr. 65th St. (212-777-FILM#606) • The Banger Sisters

28. Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • Barbershop; The Good Girl; Igby Goes Down; My Big Fat Greek Wedding; Sweet Home Alabama; The Tuxedo

29. Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • My Big Fat Greek Wedding; Road to Perdition

30. Loews 72nd St. East
1230 Third Ave., nr. 72nd St. (212-50-LOEWS#704) • The Four Feathers

31. Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • Ballistic: Ecks vs. Sever; Barbershop; City by the Sea; The Four Feathers; Moonlight Mile; One Hour Photo; Trapped; The Tuxedo

32. UA East
1629 First Ave., at 85th St. (212-249-5100) • My Big Fat Greek Wedding

33. UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • City by the Sea; Stealing Harvard; Trapped

PHOTOGRAPH COURTESY OF SAMUEL GOLDWYN FILMS/FIREWORKS PICTURES.

61st Street and Above, West Side

34. Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • The Banger Sisters

35. Clearview's Metro Cinema
2626 Broadway, nr. 99th St. (212-777-FILM#609) • Barbershop; My Big Fat Greek Wedding

36. Clearview's Olympia
2770 Broadway, nr. 106th St. (212-777-FILM#613) • The Banger Sisters; Sweet Home Alabama

37. Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway nr. 62nd St. (212-757-2280) • Alias Betty; 8 Women; How I Killed My Father; In Praise of Love; The Last Kiss

38. Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • Ballistic: Ecks vs. Sever; Barbershop; Signs; Stealing Harvard; Sweet Home Alabama; Trapped

39. Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • Ballistic: Ecks vs. Sever; Barbershop; Biggie and Tupac; Crazy as Hell; Trapped; The Tuxedo

40. Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • City by the Sea; The Four Feathers; Igby Goes Down; My Big Fat Greek Wedding; One Hour Photo; Possession; Secretary; Spirited Away; Stealing Harvard

Bronx

41. Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • Ballistic: Ecks vs. Sever; The Banger Sisters; Barbershop; City by the Sea; The Four Feathers; My Big Fat Greek Wedding; One Hour Photo; Signs; Snipes; Spy Kids 2; Stealing Harvard; Swimfan; Trapped; XXX

42. Concourse Plaza
214 E. 161st St. (718-588-8800) • Ballistic: Ecks vs. Sever; Barbershop; Snipes; Spy Kids 2; Sweet Home Alabama; Swimfan; Trapped; The Tuxedo; XXX

43. Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • Ballistic: Ecks vs. Sever; Barbershop; City by the Sea; The Four Feathers; My Big Fat Greek Wedding; Spy Kids 2; Stealing Harvard; Sweet Home Alabama; Swimfan; Trapped; The Tuxedo; XXX

Brooklyn

44. BAM Rose Cinemas
30 Lafayette Ave. (718-623-2770) • Biggie and Tupac; 8 Women; Igby Goes Down (see also "Museums, Societies, Etc.")

45. Brooklyn Heights Pavilion
70 Henry St. (718-369-0838) • My Big Fat Greek Wedding; One Hour Photo

46. Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Ballistic: Ecks vs. Sever; Barbershop; The Tuxedo

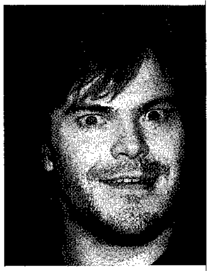
47. Cobble Hill Cinema
265 Court St. (718-596-9113) • 8 Women; The Good Girl; Mostly Martha; My Big Fat Greek Wedding; Possession; Sweet Home Alabama

48. Court Street 14
106 Court St. (718-246-7469) • Ballistic: Ecks vs. Sever; The Banger Sisters; Barbershop; The Four Feathers; My Big Fat Greek Wedding; Signs; Spider-Man; Stealing Harvard; Sweet Home Alabama; Trapped; The Tuxedo

49. Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • Ballistic: Ecks vs. Sever; Barbershop; The Tuxedo

50. Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • Ballistic: Ecks vs. Sever; Barbershop; City by the Sea; The Four Feathers; Men in Black 2; Spider-Man; Spy Kids 2; Stealing Harvard; Sweet Home Alabama; Swimfan; Trapped; The Tuxedo; XXX

51. Pavilion
188 Prospect Park West (718-369-0838) • Ballistic: Ecks vs. Sever; The Banger Sisters; City by the Sea; The Four Feathers; The Last Kiss; One Hour Photo; Spirited Away; Sweet Home Alabama; The Tuxedo



TENACIOUS TEACH Actor-rocker **Jack Black** (currently shooting *Envy* with **Ben Stiller**) and director **Richard Linklater** (*Waking Life*) will be coming to the city in November to shoot *The School of Rock* for super-producer **Scott Rudin.** In the film, written by Mike White (*Chuck & Buck, The Good Girl*), Black plays a former rocker who takes a job at a snooty Manhattan private school. Paramount distributes.

A HARLEM TALE The indie drama *Brother to Brother* started filming in New York last week under the direction of up-and-coming filmmaker **Rodney Evans**. The film, set in the twenties, follows the relationship between a young black teenager (played by **Anthony Mackie**, who appears with **Eminem** in his feature debut, *8 Mile*), who's been thrown out of his house for being gay, and the elderly writer (based on the real-life gay trailblazer Bruce Nugent) who befriends him in a homeless shelter. **Jim McKay** (*Girls Town, Our Song*) and Intrinsic Value's **Aimee Schoof** and **Isen Robbins** produce.

ROCKY, PART 6? Wise guy **James Gandolfini** and the newlywed **Benjamin Bratt** have signed on to star in *The Setup* for RKO Pictures. Oscar winner **Halle Berry** is also in talks to star in the drama, which focuses on a washed-up prizefighter whose manager tries to sell him out to the mob; iconic New York director **Sidney Lumet** (*Serpico, Dog Day Afternoon*) directs. No distributor is yet attached.

WORLD WIDE WEB Sony Pictures just announced that Pulitzer Prize winner **Michael Chabon** will be working on the screenplay for *The Amazing Spider-Man*, the sequel to the biggest hit—it took in $404 million—of 2002. Chabon also has an adaptation of his hit novel *The Amazing Adventures of Kavalier & Clay* in the works at Paramount. Original stars **Tobey Maguire** and **Kirsten Dunst**, as well as director **Sam Raimi**, will all be returning for the sequel; production is set to kick off early next year.

SARA CARDACE

PHOTOGRAPHS: FROM TOP, GRAHAM WHITBY-BOOT/ALLSTAR/GLOBE PHOTOS; ROBIN PLATZER/TWIN IMAGES.

NEW YORK MAGAZINE

STRICTLY PERSONALS

Where do [illegible]
[illegible] and
fun people meet?
[illegible]
of course! We
have been making
[illegible]
for over [illegible]
What are you
waiting for? [illegible]
(212) 463-0024
and [illegible] on
[illegible]

Opening

Enter the Dragon

Brett Ratner is best known as the director of *Rush Hour,* but **Red Dragon**, despite the title, is emphatically not a Jackie Chan movie. As fans of novelist Thomas Harris know, it's the first of the three novels featuring Dr. Hannibal Lecter—but it's the third movie in the *Silence of the Lambs* series starring Sir Anthony Hopkins as Hannibal the Cannibal, and it's already been made into one movie, Michael Mann's 1986 *Manhunter.* Ratner (pictured, with Hopkins), as might be expected, was a little daunted by the project. "I was hesitant, sure," says the Miami native. "I don't want to be known as the Sequel Guy." (For the record, *Rush Hour 3* is on the way, for 2004.) "I'm also not into evil or serial killers. That's why I do comedy." For this installment, the story focuses on Will Graham (Edward Norton), the detective who collared Lecter, as he comes out of retirement to bag a new killer (Ralph Fiennes) and enlists Lecter as an unlikely aide. Both director and star (pictured) knew a fresh approach was necessary. "When I first sat with Anthony, he said, 'I can't do this joke again. *Hello, Clarice*—I've done it to death.' " So Hopkins and Ratner figured out a new approach: "Make it angry, take out the cutesy stuff; make it scary and less baroque." Opens October 4. B.K.

52. Pavilion Flatbush
314 Flatbush Ave. (718-596-7070) • Ballistic: Ecks vs. Sever; Barbershop

53. Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Ballistic: Ecks vs. Sever; The Banger Sisters; Barbershop; Sweet Home Alabama; The Tuxedo

54. UA Movies at Sheepshead Bay
3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • Ballistic: Ecks vs. Sever; The Banger Sisters; Barbershop; City by the Sea; The Four Feathers; My Big Fat Greek Wedding; One Hour Photo; Stealing Harvard; Sweet Home Alabama; Swimfan; Trapped; The Tuxedo

Queens

55. Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • Ballistic: Ecks vs. Sever; The Banger Sisters; Barbershop; Spy Kids 2; Stealing Harvard; Stuart Little 2; Sweet Home Alabama; Trapped; The Tuxedo

56. Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • Austin Powers in Goldmember; The Master of Disguise; Signs; Sweet Home Alabama; XXX

57. College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • Ballistic: Ecks vs. Sever; Barbershop; City by the Sea; The Four Feathers; My Big Fat Greek Wedding; Signs; Spy Kids 2; Sweet Home Alabama; Swimfan; Trapped; The Tuxedo; XXX

58. Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Ballistic: Ecks vs. Sever; Sweet Home Alabama; The Tuxedo

59. Jamaica Multiplex Cinema
1 Jamaica Center, at Jamaica Ave. and Parsons Blvd. (718-291-9400) • Ballistic: Ecks vs. Sever; Barbershop; City by the Sea; Men in Black 2; Signs; Spider-Man; Spy Kids 2; Stealing Harvard; Sweet Home Alabama; Swimfan; Trapped; The Tuxedo; XXX

60. Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • Ballistic: Ecks vs. Sever; The Banger Sisters; Barbershop; City by the Sea; The Four Feathers; My Big Fat Greek Wedding; One Hour Photo; Stealing Harvard; Sweet Home Alabama; Swimfan; Trapped; The Tuxedo

61. Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • 8 Women; The Good Girl; Mostly Martha; My Big Fat Greek Wedding; One Hour Photo; Possession

62. Main Street Cinemas
72-66 Main St. (718-263-4828) • Ballistic: Ecks vs. Sever; The Banger Sisters; Barbershop; Hey Arnold! The Movie; My Big Fat Greek Wedding; Spy Kids 2; Sweet Home Alabama; Trapped; The Tuxedo

63. North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • The Piano Teacher; Possession; Tadpole; XXX

64. Plaza
103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Barbershop; The Tuxedo

65. UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • The Four Feathers; Igby Goes Down

66. UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • The Banger Sisters; The Four Feathers; My Big Fat Greek Wedding; Stealing Harvard; Sweet Home Alabama; Swimfan; The Tuxedo

67. UA Crossbay III
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Ballistic: Ecks vs. Sever; Barbershop; Trapped

68. UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • Ballistic: Ecks vs. Sever; The Banger Sisters; Barbershop; City by the Sea; Spirited Away; Stealing Harvard; Swimfan; Trapped; The Tuxedo

69. UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • Ballistic: Ecks vs. Sever; The Banger Sisters; Barbershop; The Four Feathers; My Big Fat Greek Wedding; One Hour Photo; Stealing Harvard

Staten Island

70. Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • Ballistic: Ecks vs. Sever; The Banger Sisters; City by the Sea; The Four Feathers; My Big Fat Greek Wedding; One Hour Photo; Stealing Harvard; Swimfan; Trapped

71. Staten Island Stadium 16
2474 Forest Ave. (718-273-4200) • Ballistic: Ecks vs. Sever; The Banger Sisters; Barbershop; City by the Sea; The Four Feathers; My Big Fat Greek Wedding; One Hour Photo; Signs; Spy Kids 2; Stealing Harvard; Sweet Home Alabama; Swimfan; Trapped; The Tuxedo

72. UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • The Banger Sisters; The Four Feathers; My Big Fat Greek Wedding; Sweet Home Alabama; The Tuxedo

73. UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • Ballistic: Ecks vs. Sever; The Banger Sisters; Barbershop; City by the Sea; The Four Feathers; My Big Fat Greek Wedding; One Hour Photo; Signs; Spy Kids 2; Stealing Harvard; Sweet Home Alabama; Trapped; The Tuxedo; 24 Hour Party People

Museums, Societies, Etc.

74. BAM Rose Cinemas
30 Lafayette Avenue, Brooklyn (718-636-4100); $9. • "Fear and Fury: The American Cinema of Fritz Lang." 10/7-10/8: *Clash by Night* (1952).

75. Brooklyn Public Library
Grand Army Plaza (718-230-2100); free. • "Nuestro Cine: Latino Film Series." 10/5: *The Sixth Section* (2002); *The Manhatitlán Chronicles* (2001); *Silent Dawn* (2002). 10/9: *My American Girls: A Dominican Story* (2001). 10/19: *Children Without a Childhood* (2001); *Carlos Way* (2001).

76. Center for Jewish History
15 W. 16th St. (917-606-8200); $25. • 10/5: *Secret Lives: Hidden Children and Their Rescuers During WWII* (2002).

77. Film Forum
209 W. Houston St. (212-727-8110); $9.75. • "William Wyler." 10/2: *Mrs. Miniver* (1942). 10/4-10/5: *Roman Holiday* (1953); *How to Steal a Million* (1966). 10/6-10/7: *Funny Girl* (1968). 10/7: *The Storm* (1930); *The First Mate* (1933). 10/8: *Friendly Persuasion* (1956); *The Liberation of L. B. Jones* (1970). 10/9-10/10: *Detective Story* (1951); *The Desperate Hours* (1955).

78. Film Society of Lincoln Center
65 W. 65th St., plaza level (212-875-5600); $9. • "The 40th New York Film Festival." (All films from 2002.) 10/2: *Bloody Sunday*; *The Man Without a Past.* 10/4: *My Mother's Smile*; *Auto Focus.* 10/5: *Springtime in a Small Town*; *Punch-Drunk Love.* 10/6: *Turning Gate.* 10/7: *Waiting For Happiness*; *Divine Intervention.* 10/8: *Safe Conduct.* 10/10: *Blind Spot: Hitler's Secretary.* 10/11: *Monday Morning*; *Love and Diane*; *Come Drink With Me.* 10/12: *To Be and to Have.* 10/13: *Talk to Her.*

79. Goethe-Institut New York
1014 Fifth Ave., nr. 82nd St. (212-439-8700); free. • "Wim Wenders Early Films." 10/4: *Same Player Shoots Again* (1967); *Summer in the City* (1970). 10/9: *Silver City* (1968); *The Goalie's Anxiety at the Penalty Kick* (1972).

80. Landmark Sunshine Cinema
143 E. Houston St. (212-358-0576); $10. • "Midnight Movies." 10/4-10/5: *Rosemary's Baby* (1968).

81. Makor
35 W. 67th St. (212-601-1000); $9. • "The Best of the Human Rights Watch International Film Festival." 10/2-10/3: *August* (2002). 10/7-10/8: *Citizen Bishara* (2001); *Ramleh* (2001).

82. Ocularis
70 N. 6th St., Brooklyn (718-388-8713); $5. • 10/6: *Two American Audiences* (1968); *One P.M.* (1971). 10/13: *Masculin/Feminin* (1966).

83. Scandinavia House
Victor Borge Hall, 58 Park Ave., nr. 38th St. (212-779-3587); $8 • "Nordic Directors' Series: Directors From the Edge." (Sweden) 10/2: *The New Land* (1971). 10/9: *Il Capitano* (1991).

84. Symphony Space/The Leonard Nimoy Thalia
2537 Broadway, at 95th St. (212-864-5400); $9. • "All About Eves." 10/5: *The Devil Is a Woman* (1935); *Lolita* (1962). 10/6: *The Postman Always Rings Twice* (1946); *Greed* (1924). 10/12: *Double Indemnity* (1944); *The Woman Next Door* (1981).

85. Two Boots Pioneer Theater
155 E. 3rd St. (212-254-3300); $5. • 10/7: *Missing Young Women* (2002).

86. YWCA Cine-Club
610 Lexington Ave., at 53rd St. (212-735-9717); $7. • "The Great 20th Century Fox Westerns." 10/5-10/6: *The Gunfighter* (1950).

PHOTOGRAPH BY GLEN WILSON.

cue

Theater

Edited by Ada Calhoun

Broadway

Previews and Openings

Amour
Michel Legrand's tale of a Paris postal worker who discovers he can walk through walls was a hit in France; now director James Lapine brings the romantic musical to Broadway. $60–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 10/20 opening. • Music Box Theatre, 239 W. 45th St. (212-239-6200).

Defending the Caveman
The longest-running solo show in Broadway history, a comedy about the battle of the sexes, returns to New York after an international tour. $39.50–$49.50. Wed.–Sun. at 8, Sat. at 2 and 5, Sun. at 3. Wed.–Sun. at 8, Sat. at 2 and 5. Sun. at 3. 10/8–10/20 and 11/12–11/24. (See box.) • Town Hall, 123 W. 43rd St. (212-307-4100).

Flower Drum Song
Lea Salonga stars in this updated production of the Rodgers and Hammerstein musical about Chinese immigrants in San Francisco who convert an old theater into a nightclub. $65–$95. Mon.–Sat. at 8, Wed. and Sat. at 2. In previews for a 10/17 opening. • Virginia Theatre, 245 W. 52nd St. (212-239-6200).

Previews

The Great Dictator

The buzz on this star-studded show is already deafening, and the participants are said to be extremely private, so mum's the word over at Tony Randall's National Actors' Theatre. What we do know: Bertolt Brecht's rarely performed Nazi parable **The Resistible Rise of Arturo Ui**, set in Chicago's gangster era, is being revived for a limited run over at Pace University, with Simon McBurney directing a dream cast that includes Al Pacino (pictured) as the Hitlerian title character. And despite the fact that the production is officially a "workshop," they're charging up to $100 a ticket. Hmmm. Rumor has it that, if all goes well, there may be a few more Nazis on Broadway. (See "Off Broadway: Previews and Openings.")

Hollywood Arms
Hal Prince directs this new play by Carrie Hamilton and Carol Burnett based on Burnett's memoir about growing up at the foot of the Hollywood hills. $20–$80. During previews: Mon.–Sat. at 8, Wed. and Sat. at 2. Regular schedule: Tues.–Sat at 8, Wed. and Sat. at 2, Sun. at 3. In previews starting 10/7 for a 10/31 opening. • Cort Theater, 138 W. 48th St. (212-239-6200).

Movin' Out
A new musical conceived, choreographed, and directed by Twyla Tharp and based on 24 songs by Billy Joel. $40–$95. Mon.–Sat. at 8, Wed. and Sat. at 2. In previews for a 10/24 opening. • Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).

Say Goodnight Gracie
Frank Gorshin is George Burns in this one-man show by Rupert Holmes. Before he can join Gracie in heaven, Burns must give one final performance. $60–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 10/10 opening. • Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).

Now Playing

Aida
Disney's epic musical about the love affair between a Nubian slave and a cute Egyptian prince, with music by Elton John and lyrics by Tim Rice. Eye-popping sets and costumes by Bob Crowley. $25–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Beauty and the Beast
The family-friendly musical adaptation of Disney's film is no *Lion King*, but it's still entertaining kids by the busload. $25–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

The Boys From Syracuse
This 1938 Rodgers and Hart musical based on Shakespeare's *A Comedy of Errors* is mostly disarming. Tunes like "This Can't Be Love" are treasures, but Nicky Silver's rewriting of George Abbott's book seems unnecessary. (Gerard; 8/26/02) $25–$90. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Through 10/20. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

★ Cabaret
American Beauty director Sam Mendes's Tony-winning adaptation of the musical based on Christopher Isherwood's *Berlin Stories* is dark in spirit and light on clothes. The decadent world of Weimar-era Berlin cabaret is re-created, appropriately enough, in what was once the notorious nightclub Studio 54. Raul Esparza and Molly Ringwald star. $45–$95. Mon., Tues., Thurs.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

★ Chicago
This lurid musical about the celebrity potential of female murderers won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking (after Bob Fosse) and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer (now hot young actor Taye Diggs) and the tabloid press. $20–$90. Tues., Thurs.–Sat. at 8, Sun. at 6:30, Wed. and Sat. at 2. Opened: 11/14/96. • Shubert, 225 W. 44th St. (212-239-6200).

★ 42nd Street
The hit 1933 movie about the chorus girl who becomes a star was made into a Broadway musical in 1980 and ran for eight years. The show is back, and it's an absolute knockout. *42nd Street* is on 42nd Street, God is in his Heaven, and all is right with the world. (Simon; 5/14/01) $25–$100. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

★ Frankie and Johnny in the Clair de Lune
Edie Falco (*The Sopranos*) and Stanley Tucci (*Road to Perdition*) headline this revival of Terrence McNally's tender play about a waitress and a short-order cook in New York who spend the night together. As directed by Joe Mantello, this slice of life sprinkled with all sorts of spicy toppings proves surprisingly nourishing. (Simon; 8/19/02) $35–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 12/29. • Belasco Theatre, 111 W. 44th St. (212-239-6200).

The Goat, or Who Is Sylvia?
Sally Field and Bill Irwin star in Edward Albee's dense Tony-winning drama about a successful architect who, at the pinnacle of his career, must confess to his wife and son the awful secret of his affair with, yes, a goat. (Simon; 3/25/02) $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • John Golden Theatre, 252 W. 45th St. (212-239-6200).

The Graduate
Kathleen Turner plays Mrs. Robinson in Terry Johnson's disastrous stage adaptation of the 1967 film. Co-starring *American Pie*'s Jason Biggs and Kelly Overton. (Simon; 4/15/02) $21–$81. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

★ Hairspray
This exuberant new musical based on John Waters's 1988 film follows the efforts of plump teen Tracy Turnblad (Marissa Jaret Winokur) to win over the hunk and the world as a dancer and integrationist on *The Corny Collins Show*. So many numbers bring down the house, it's a wonder the Neil Simon Theatre is still standing after the final curtain. (Gerard; 8/26/02) $65–$100. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Neil Simon Theatre, 250 W. 52nd St. (212-307-4100).

Into the Woods
Vanessa Williams stars in Stephen Sondheim's mythic Tony winner, a journey through the fairy-tale forests of Cinderella, Little Red Riding Hood, and others. Despite music and lyrics by Sondheim, book and direction by James Lapine, this production is a deluge of smirking camp. (Simon; 5/13/02) $40–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Broadhurst Theater, 235 W. 44th St. (212-239-6200).

Les Misérables
An audacious button-pusher based on the Victor Hugo novel, with over-the-top songs like "Do You Hear the People Sing?" and "I Dreamed a Dream." $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

★ The Lion King
Based on the popular Disney movie, this inventive production is wrought with joyful mastery by experimental director Julie Taymor. Rewarded with a bouquet of Tonys in 1998. $25–$100. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

Mamma Mia!
This contrived musical about a young bride-to-be and her single mother is scored with 22 shimmery disco tunes by Abba's Benny Andersson and Björn Ulvaeus. (Simon; 10/29/01) $55–$98.75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Winter Garden Theater, 1634 Broadway, at 50th St. (212-563-5544).

★ Metamorphoses
Writer-director Mary Zimmerman and her company

Ground Rules Except where noted, Broadway shows begin at 8 and are dark Monday. Stars (★) indicate our editors' and critics' recommendations. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th Street and in South Street Seaport at the corner of Front and John Streets; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

PHOTOGRAPH BY FREDERICK M. BROWN/GETTY IMAGES.

use a 27-foot-long pool of water to tell Ovid's classic tales of Midas, Narcissus, and more. The myths have power despite some overly cute modern touches. (Simon; 10/29/01) $35–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Circle in the Square Theatre, 1633 Broadway, at 50th St. (212-239-6200).

★ Oklahoma!

Choreographer Susan Stroman (*The Producers*) and director Trevor Nunn (*Les Miz*) bring their acclaimed revival of the Rodgers and Hammerstein classic Stateside. A smash hit in London, something seems to have been lost in transit, but the songs, sets, and choreography should be enough to make *Oklahoma!* okay with you. (Simon; 4/8/02) $20–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, and Sun. at 3. • Gershwin Theatre, 222 W. 51st St. (212-307-4100).

The Phantom of the Opera

Andrew Lloyd Webber's campy version of the macabre tale, given an opulent spin by director Hal Prince, has been running since 1988. $20–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. • Majestic Theater, 247 W. 44th St. (212-239-6200).

★ The Producers

There's no ignoring the success of Mel Brooks's musical, directed and choreographed by Susan Stroman. Based on Brooks's Oscar-winning 1968 film about Broadway showmen who set out to produce the “surefire flop” *Springtime for Hitler*, the show set records at the 2001 Tony Awards and, despite the departure of its original stars, remains one of the hottest tickets in town. $30–$100. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • St. James Theatre, 246 W. 44th St. (212-239-6200).

★ Proof

Anne Heche dazzles as a young woman mourning the death of her mentally unstable mathematician father. Not making things any easier are her type-A sister, a nosy graduate student (Neil Patrick Harris), and a groundbreaking proof of uncertain provenance that appears in her late father's office. Justly rewarded with a Pulitzer and several Tonys. $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

★ Rent

This Pulitzer-winning musical about early nineties squatter culture has the best pop-music score Broadway has heard in 30 years. Jonathan Larson's songs, his heart, and his soul have lost none of their power in the six years this show has been on Broadway. 'N Sync's Joey Fatone now stars. (Gerard; 9/16/02) $35–$95. Mon.–Sat. at 8, Wed. and Sat. at 2. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

★ Thoroughly Modern Millie

Sutton Foster turns gawkiness into something gazelle-like as Millie, a young woman who comes to New York to make her fortune. This winner of multiple Tonys is a mind-teasing and heart-tickling delight. (Simon: 4/29/02) $60–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Marquis Theatre, 1535 Broadway, at 45th St. (212-307-4100).

Urinetown

A water shortage forces city-dwellers to comply with a pay-per-pee system in this parody of, or perhaps ode to, the modern musical. *Urinetown* rose from the downtown Fringe Festival to become a Tony winner and Broadway smash, but it lacks internal logic. (Simon; 9/24/01) $35–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun at 3. • Henry Miller, 124 W. 43rd St. (212-239-6200).

Off Broadway

Previews and Openings

Bailegangaire: The Town Without Laughter

Senile old Mommo (played by Olivier Award winner Pauline Flanagan) tells all in this production written and directed by Irish playwright Tom Murphy. $35–$40. Tues.–Sat. at 8, Sat. and Sun. at 3. In previews for a 10/13 opening. Through 11/24. • The Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

Betty Rules

Politically active five-piece girl band Betty has been around for fifteen years. This fall, its members present the group's colorful story in theatrical form. Directed by Michael Greif (*Rent*). $29.90–$44.90. Tues–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 5. In previews for a 10/15 opening. • Zipper Theatre, 336 W. 37th St. (212-239-6200).

Black Spot

Monologuist Spalding Gray presents his latest work-in-progress, which covers turning 60, a trip to Ireland, his family, a car crash, two operations, and September 11. $25. Mondays at 8:30. Through 12/30. • P.S. 122, 150 First Ave. (212-477-5288).

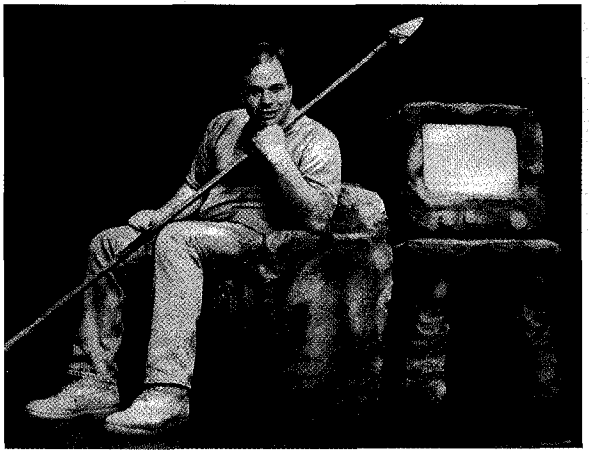
Blessing in Disguise

Seven magnificent men fight for the right to perform. $55. Mon.–Fri. at 8, Sat. at 5 and 8. In previews starting 10/4 for a 10/19 opening. • Times Square Theatre, 675 Eighth Ave., at 43rd St. (212-206-1515).

Opening

Back to the Cave

When Rob Becker's **Defending the Caveman** opened at the Helen Hayes Theater in March 1995, the battle of the sexes was still wending its way from *Adam's Rib* to *Blind Date*, and Becker's evolutionary psychology (“Men and women make relationships differently because women evolved as gatherers and men evolved as hunters”), though a critical failure, was a raging success with the public. It ran for more than 700 performances, a record for a one-man show; Rudy Giuliani even proclaimed July 17, 1996, “Caveman Day.” The show went on the road in 1997; now it's back, word for word, starting October 8. While Becker (pictured, who is such a caveman in real life that he has never heard of *The Bachelor*) insists his show is “funnier and less advice-oriented” than John Gray's *Men Are From Mars* books, he acknowledges the similarities and grants there is a therapeutic aspect to *Caveman.* “It's real common for therapists to send their patients to my show. It saves them sometimes years.” Once, he says, he asked Anna Beth Benningfield, the former head of the American Association for Marriage and Family Therapy, why so many of its members prescribed his show. “ ‘I don't give advice,’ I told her. And she said, ‘Neither do we.’ ” (See “Broadway: Previews and Openings.”)



Burning Blue

After a fatal accident involving three F-18s, officers and spouses become subjects of a modern-day witch-hunt in D.M.W. Greer's acclaimed drama. Directed by John Hickok; won two Laurence Olivier Awards in London. $49.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 5. In previews for a 10/16 opening. Through 12/15. • Samuel Beckett Theatre, 410 W. 42nd St. (212-279-4200).

Debbie Does Dallas

Sherie Rene Scott stars in this stage adaptation of the seminal film about one woman's drive to make it onto the “Texas Cowgirls” cheerleading squad. $30–$35. Mon.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10. In previews starting 10/7 for a 10/29 opening. (See box.) • Jane Street Theatre, 113 Jane St. (212-239-6200).

The Exonerated

Politically charged play crafted from interviews with freed death-row inmates. Stars Richard Dreyfuss, Jill Clayburgh, and Sara Gilbert. $55. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. In previews for a 10/10 opening. • Bleecker Street Theatre, 45 Bleecker St. (212-307-4100).

In Real Life

Daniel Sullivan directs Charlayne Woodard (whose breakthrough was in *Ain't Misbehavin'*) in an autobiographical play about her life as a young actress. $45. Tues.–Sun. at 7:30. Sat.–Sun. at 3. In previews for a 10/8 opening. Through 11/10. • Manhattan Theatre Club, Stage II, 131 W. 55th St. (212-581-1212).

A Man of No Importance

World premiere of a musical based on the 1994 film about a Dublin bus driver who moonlights with an amateur theater company and gets into trouble with the Church for putting on *Salome.* $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 10/10 opening. • Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).

My Old Lady

A man inherits an apartment, but when he arrives, he finds his father has already installed two tenants, an old lady and her daughter. Written by Israel Horovitz and directed by David Esbjornson. $60. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. In previews for a 10/3 opening. • Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

The Resistible Rise of Arturo Ui

Al Pacino, Billy Crudup, Paul Giamatti, Chazz Palminteri, Tony Randall . . . An all-star cast appears in this National Actors Theatre revival of Bertolt Brecht's Nazi parable set in gangster-era Chicago. $100 for non-NAT members. Tues.–Sat. at 7:30, Sun. at 3. (See box.) • Michael Schimmel Center for the Arts at Pace University, Spruce St. between Park Row and Gold St. (212-239-6280).

Rum & Vodka

Conor McPherson's earliest play is this dark comedy about an Irishman who wakes up to a life he hates and heads straight for the pub. $15. Tues.–Sat. at 8, Sun. at 3. In previews for a 10/7 opening. • Ohio Theatre, 66 Wooster St. (212-206-1515).

The Water Coolers

A new musical revue about corporate America from Thomas Michael Allen (creator of *Tony 'n' Tina's Wedding*). $50. Tues.–Fri. at 8, Sun. at 7 and 10, Sun. at 3 and

PHOTOGRAPH BY JOAN MARCUS.

7. In previews for a 10/13 opening. • Dillons, 245 W. 54th St. (212-239-6200).

Yellowman
Two South Carolinians who grew up as best friends realize on the verge of adulthood that skin color divides. Finalist for the 2002 Pulitzer Prize. $60. Tues.–Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7. In previews for a 10/22 opening. Through 12/15. • Manhattan Theatre Club Stage I, 131 W. 55th St. (212-581-1212).

Now Playing

Art of the Tale
Series of five tales told by popular storyteller Odds Bodkin. $45. Schedule varies; call for details. Through 12/15. • Clark Studio Theater, Lincoln Center (800-554-1333).

Bartenders
Louis Mustillo's new play about his personal heroes: the men who serve the drinks. $35. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3. • Phil Bosakowski Theatre, 345 W. 45th St. (212-206-1515).

Birdy's Bachelorette Party
Celebrate the upcoming wedding of a sweet legal secretary to her construction-worker boyfriend with wacky antics including a lingerie show, karaoke, and a sex-toy demonstration. $60 includes postshow admission to the club. Fri.–Sat. at 8. • Culture Club, 179 Varick St. (212-352-3101).

Blue Man Group: Tubes
You've seen the Intel commercials; now see the popular painted men in real life. Props include toilet paper and cereal. $55–$65. Tues.–Thurs. at 8; Fri. at 7 and 10; Sat. at 4, 7, and 10; Sun. at 2, 5, and 8. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

Burn This
Catherine Keener, Edward Norton, Ty Burrell, and Dallas Roberts star in this flaccid, dated Signature Theatre Company production of Lanford Wilson's 1987 play about four New Yorkers grieving for a dead dancer. (Gerard; 9/30/02) $65. Tues.–Sat. at 8. Wed., Sat., Sun. at 3. Through 11/3. • Union Square Theater, 100 E. 17th St. (212-307-4100).

The Butter and Egg Man
Atlantic Theater Company's 1925 comedy by George S. Kaufman about a young Midwestern man who lands in New York and tries his luck at show business. $45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Atlantic Theater Company, 336 W. 20th St. (212-239-6200).

Comedy of Errors
Aquila Theatre Company's popular, critically acclaimed adaptation of Shakespeare's comedy, in the style of a "twenties Turkish cartoon dream." $45. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 2 and 5. • Theatre Row's Clurman Theatre, 410 W. 42nd St. (212-279-4200).

The Dark Kalamazoo
One-woman show by Oni Faida Lampley about becoming "an SBW—a Strong Black Woman." $35. Tues.–Sat. at 8, Sat. and Sun. at 3. • Greenwich House Theatre, 27 Barrow St. (212-633-9632).

★ De La Guarda
A raucous show that's part carnival, part rock concert, and almost entirely airborne. Plan on audience participation and mist. $20–$50. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

The Donkey Show
A wild, loose disco-musical adaptation of *A Midsummer Night's Dream*, with even looser morals. Cable sex icon Robin Byrd hosts on Wednesdays. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

★ Endpapers
A breathlessly fast, funny, and thoughtful play about office politics at an independent publishing house. *Endpapers'* author, Thomas McCormack, is the former CEO of St. Martin's Press. (Simon; 7/8/02) $45–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. No matinee performance 10/9. Additional performance 10/13 at 7:30. • Variety Arts Theatre, 110 Third Ave. (212-239-6200).

NEWYORKMETRO.COM
Find a review. For John Simon's theater reviews, go to nymetro.com/archive/simon.

Evolution
New York premiere of Jonathan Marc Sherman's "modern morality tale" about an academic's trip to L.A. and the choice he's forced to make between celebrity culture and the love of his life, a girl named Hope. Starring Josh Hamilton, Ione Skye, Keira Naughton, and Peter Dinklage. $15. Wed.–Mon. at 8. Through 10/13. • Bleecker Street Theatre, 45 Bleecker St. (212-260-3750).

Faster
There's no want of energy in Rattlestick Theatre's new play by Adam Rapp in which two scam artists caught in a heat wave prepare to sell a little girl. But *oh, dear*, is the apocalyptic symbolism overwhelming. (Gerard; 9/30/02) $35. Mon., Wed.–Sun. at 8. Through 10/13. • Rattlestick Theater, 224 Waverly Pl. (212-627-2556).

★ Forbidden Broadway 20th Anniversary Celebration
Current targets of this long-running spoof of musicals past and present include: "saucy Fosse" choreography, the "tongue-spraining" lyrical stylings of Steven Sondheim, and "all the Nazi musicals" (*Cabaret*, *The Producers*, and *The Sound of Music*). $49.50–$57. Mon., Tues., Fri., and Sat. at 8:15, Sun. at 3:30 and 7:30, Wed. and Sat. at 2:30. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

Happy Days
Samuel Beckett's *Happy Days* premiered at the Cherry Lane in 1961 and returns directed by Joseph Chaikin, with Joyce Aaron as its sorrowful heroine, Winnie. $45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Cherry Lane Theatre, 38 Commerce St. (212-239-6200).

Harlem Song
George C. Wolfe's new musical traces the music and culture of Harlem from the twenties to the present, and despite re-creating moments like Ella Fitzgerald's winning performance at Amateur Night at the Apollo, there is no real passion behind this production. (Simon; 9/19/02) $20–$55. Sat. at 8, Sun. and Mon. at 7, Sat. at 2 and 5, Sun. at 3. • Apollo Theatre, 253 W. 125th St. (212-307-7171).

I Love You, You're Perfect, Now Change
They're here. They're straight. Get used to it. A musical revue about heterosexual love. $49.50–$60. Mon., Tues., Fri., and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Jolson & Company
This new musical about Al Jolson, the legendary "Jazz Singer," follows his epic career (1915–1950) through vaudeville, Broadway, radio, and talkies. $65. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

Julius Caesar
Popular experimental group Axis Company presents Shakespeare's *Julius Caesar* as a psychological journey in which the people of Rome are "convicts of their errors." $10. Thurs.–Sat. at 8. Through 11/16. • The Axis Theatre, 1 Sheridan Sq. (212-807-9300).

The Junebug Symphony
French physical-theater ensemble evokes a Wonderland-like world full of song, dance, and acrobatics. $10–$30. Thurs.–Sat. at 7, Sat. at 1, Sun. at 3. Through 10/13. • New Victory Theater, 209 W. 42nd St. (212-239-6200).

Little Ham: A Harlem Jazzical
Con man Little Ham defends Harlem from the mob in this musical based on Langston Hughes's 1936 farce of the same name. $65. Tues.–Sat. at 8, Wed.–Sat. at 2, Sun. at 3. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Loose Knit
New York women in their thirties knit together and vent together in this comedy by Theresa Rebeck. $40. Wed.–Sat. at 8. Through 11/2. • Arts International, 251 Park Ave. So. (212-279-4200).

Love, Janis
A bio-musical based on the book *Love, Janis* by Joplin's sister Laura and performed by a trio of actresses. $45–$100. Mon, Wed.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7:30. • Village Theater, 158 Bleecker St. (212-307-4100).

The Mayor's Limo
From the producer of *Tony 'n' Tina's Wedding* comes this new comedy about a homeless man arrested for urinating on the mayor's limousine. $45. Tues.–Sat. at 8, Sun. at 7, Sat. at 2, Sun. at 3. • Kraine Theatre, 85 E. 4th St. (212-353-3101).

Medea
As part of BAM's twentieth annual Next Wave Festival, Fiona Shaw stars in a Deborah Warner-directed Abbey Theatre production of Euripides' *Medea*. $25–$65. Tues.–Sat. at 7:30, Sat. at 2, Sun. at 3. Through 10/12. • BAM Harvey Theater, 651 Fulton St., Fort Greene, Brooklyn (718-636-4100).

Menopause the Musical
A parody about "the change," set in Bloomingdale's. $49.50. Tues.–Fri. at 8, Wed., Thurs., Sat., and Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

Mi Tia la Jamona/Que Buena Amiga Es Mi Suegra
My Aunt the Old Maid and *How Good My Mother-in-Law Is*: two plays from the Dominican Theatre Festival. $25–$40. Schedule varies; see www.repertorio.org for details. Through 10/27. • Gramercy Arts Theatre, 138 East 27th St. (212-889-2850).

Modigliani
Revival of Dennis McIntyre's 1978 play about three days in the life of the Italian artist during World War I. $30. Tues.–Sat. at 8, Sat. and Sun. at 2:30. Through 10/6. • St. Peter's Theatre, 619 Lexington Ave., at 54th St. (212-239-6200).

Naked Boys Singing
Just like a regular musical revue, but without pants. $35–$65. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

Our Lady of 121st Street
Philip Seymour Hoffman directs this dark Labyrinth Theater Company production of a play by Stephen Adly Guirgis about a group of old friends brought together by the death of a nun from their childhood. $37.50. Mon.–Sat. at 8, Sat. at 3. Extended through 10/12. • CenterStage, 48 W. 21st St., fourth fl. (212-206-1515).

Perfect Crime
Warren Manzi's long-running thriller is about a psychiatrist accused of killing her rich husband, and the police detective who falls for her. $40. Mon., Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 and 7. • Duffy Theater, Broadway at 46th St. (212-695-3401).

The Prince and the Pauper
A new musical based on the Twain novel. $40–$60. Tues.–Thurs. at 7:30, Fri. and Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lambs Theatre, 130 W. 44th St. (212-239-6200).

Puppetry of the Penis
An oddly innocent lesson in "the ancient Australian art of genital origami." $29.90–$39.90. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 9:30, Sun. at 7. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

★ Ricky Jay: On the Stem
Sleight-of-hand master Ricky Jay's latest show. As usual, admirer David Mamet directs. $65. Tues.–Sat. at 8, Sun. at 7. Through 10/20. • Second Stage Theatre, 307 W. 43rd St. (212-246-4422).

She Stoops to Conquer
This British class comedy wowed the 1773 Covent Garden crowd. Now Miss Hardcastle and Mr. Marlow come to St. Mark's Place. $30–$40. Tues. at 7, Thurs.–Sat. at 8, Wed., Sat., and Sun. at 2. Through 11/10. • Pearl Theatre, 80 St. Mark's Pl. (212-598-9802).

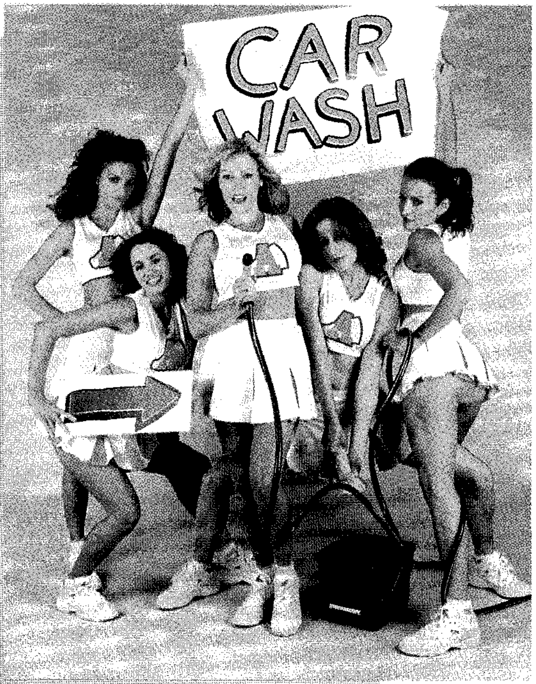
Split
Award-winning playwright Michael Weller's comic drama documents the breakup of a "perfect couple" and the effect it has on their friends. $35. Mon., Wed.–Sat. at 8, Sat. at 3, Sun. at 7. Through 10/20. • The Lion Theatre, 410 W. 42nd St. (212-279-4200).

Stomp
A boisterous riot of found-object percussion. $35–$60. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. • Orpheum, 126 Second Ave. (212-477-2477).

Take Me Out
This new play by Richard Greenberg about a gay baseball player who comes out to the media would make a great sitcom, but it doesn't actually have anything very interesting to say about coming out, or intolerance, or, for that matter, baseball. (Gerard; 9/15/02) $45. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Ex-

Preview

Fantasy Football



"It's a dream role—a wet-dream role!" Sherie Rene Scott giggled on a recent break from rehearsal for the new stage adaptation of the seventies porn classic **Debbie Does Dallas**. "Sorry, everything's a sexual innuendo now," she said, still laughing. "And I'm a little delirious; we've been cheering for three hours a day." Scott (pictured, center) stars as Debbie, who, aided by her loyal girlfriends, will do just about anything to get on the "Texas Cowgirls" cheerleading squad. But how will Scott's Debbie be doing—sorry, *pulling off*—sorry, *nailing*—the sex scenes, given the significantly absent nudity? "Extremely well, thank you . . . *No!* The director, Erica Schmidt, is very creative, especially with the orgies. Sometimes we use song or dance, but don't worry, it's still totally hot. It's actually funny how much sexier this is than the movie." Added an avowedly feminist Scott, turning serious, "While it's fun, sexy, and hysterically funny, it's also an incredible, timely, thoughtful statement about sexual exploitation and the American Dream." (See "Off Broadway: Previews and Openings.") A.C.

tended through 10/27. • The Public Theater's Anspacher Theater, 425 Lafayette St. (212-239-6200).

Tony 'n' Tina's Wedding
A wedding and reception, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and, with more than 4,000 performances, it's lasted longer than a lot of real marriages. $75–$80. Thurs.–Sun. at 7, Sun. at 2. • St. Luke's Church, 308 W. 46th St., and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

Underneath the Lintel
In Glen Berger's well-paced drama, a librarian begins a peculiar investigation after discovering a returned book that is 123 years overdue. $40. Tues.–Sat. at 8, Sat. and Sun. at 3. • SoHo Playhouse, 15 Vandam St. (212-239-6200).

★ The Vagina Monologues
Eve Ensler's oral history of a body part stitches together testimony from women from all over the world. Performed by a rotating cast of three actresses. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

The World Over
Playwrights Horizons presents hip up-and-comer Keith Bunin's new play, *The World Over*, an epic adventure of epic length about the lost prince of a mythical land who travels the world to reclaim his birthright. $50. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7:30. Through 10/13. • The Duke on 42nd Street, 229 W. 42nd St. (212-239-6200).

Off-Off Broadway

Antony and Cleopatra
Bollywood-inspired production with an all-female cast. $15. Fri.–Sat. at 8, Sun. and Mon. at 7. In previews for a 10/7 opening. Through 10/26. • Connelly Theatre, 220 E. 4th St. (212-206-1515).

The Charity That Began at Home
Last performed in England in 1917, this comedy about put-upon do-gooders has been resurrected by the Mint Theater Company. $19 during previews; $35 thereafter. Tues.–Thurs. at 7, Fri. and Sat. at 8, Sat. and Sun. at 2. In previews for a 10/7 opening. Through 10/27. • Mint Theater, 311 W. 43rd St. (212-315-0231).

The Chip Deffaa Invitational on 42nd Street
New York *Post* entertainment writer Chip Deffaa curates this theater festival of 25 shows, which includes his own show, "Mad About the Boy: Gay Songs From the 1920s to the Present." For a detailed schedule, see www.chashama.org. $15. Through 10/15. • Chashama, 135 W. 42nd St. and 111 W. 42nd St. (212-206-1515).

A Clockwork Orange
The old in-out, ultraviolent gorgeosity is back, courtesy of Godlight Theatre Company. $15. Wed.–Sat. at 8. Through 10/19. • Manhattan Theatre Source, 177 MacDougal St. (212-501-4751).

The Cocktail Party
T. S. Eliot's social-awkwardness play, directed by Terese Hayden. $10. Tues.–Sat. at 8, Sun. at 3. Through 10/6. • Theatre 22, 54 W. 22nd St., second fl. (212-472-1789).

Connections
Online dater Vernon Church's new comedy about looking for love on the Internet. $25. Tues.–Sun. at 8, Sat. and Sun. at 3. Through 10/20. • Theater for the New City, 155 First Ave. (212-206-1515).

Golden Boy
Three former *Sopranos* cast members appear in this production of this 1937 boxing drama by Clifford Odets (who went on to do the screenplay for *The Big Sleep*). $15. Wed–Sun. at 8. Through 10/12. • The Theater at Raw Space, 529 W. 42nd St. (212-479-7719).

Henry V
St. Crispin's Day comes early this year with a Jean Cocteau Repertory production of the Shakespeare drama. Schedule varies; call for details. Through 1/5. • Jean Cocteau Repertory, 330 Bowery (212-677-0060).

Hideous Exuberance
One-man show written and performed by Steve Bird promises to touch on "looming environmental disaster, surreal celebrity parody, and festive homosexual ideology." $5. Fri. and Sat. at 10. Through 10/26. • Collective Unconscious, 145 Ludlow St. (212-561-9740).

Ma Rainey's Black Bottom
Classical Theater of Harlem presents August Wilson's play about the legendary blues singer. $19. Thurs.–Sat. at 8, Sun. at 3. Through 10/27. • HSA Theater, 645 St. Nicholas Ave., at 141st St. (212-206-1515).

Mary Dolores McGinnis Is Missing
A 17-year-old describes the night his unattainable crush went missing. $12. Wed.–Sat. at 8, Sat. at 2, Sun. at 2. Through 10/6. • Mazer Theatre, 197 E. Broadway (212-353-1147).

★ Mono
Steven Tanenbaum's interactive cult hit is set in a Lower East Side bar and stars a French sock puppet. Here's a twist: Please turn your cell phones *on*. $10–$15. Thurs.–Sat. at 8. • Surf Reality, 172 Allen St. (212-358-3447).

★ The Palace of Variety
The tattooed and talented Bindlestiff Family Cirkus brings vaudeville back to 42nd Street as the main draw at the new Palace of Variety, which hosts different shows every day of the week. Weekly events range from the vulgar to the experimental, to the downright old-fashioned. There's even a flea circus! $15. Fri.–Sat. at 7, 9, and 10:30, Sun. at 4, 6, and 8. See www.bindlestiff.org for a complete schedule. Through 12/31. • The Palace of Variety at Chashama, 125 W. 42nd St. (877-246-3537).

Peter and Vandy
The Paradise Theatre Company's new play in vignettes about a young urban couple and their struggles with intimacy. $15. Thurs.–Sat. at 8, Sun. at 3. Through 10/12. • Paradise Theatre, 64 E. 4th St. (212-206-1515).

Potty Mouth
Downtown performer Andy Horowitz, best known for bits like "Oh My God, I Have My Nose Buried in Some Fat Guy's Ass!" is back with this one-man show about his sexual exploits. $10. Fridays at midnight. Through 10/18. Additional shows 10/11 and 10/18 at 10. • Surf Reality, 172 Allen St., second fl. (212-673-4182).

The Pumpkin Pie Show: The Birds and the Bees
The Pumpkin Pie Show thinks it's time it had a talk with you about the changes your body's been going through, and it's backed up by a rock band. Not for kids. $15. Fri. and Sat. at 10:30. Through 11/2. • Red Room, 85 E. 4th St. (212-206-1515).

Shady Maids of Haiti
In this latest offering from far-out writer-director James Jahnke, an exiled French poet and his syphilitic wife play games of sex and power in Haiti during the slave revolution of 1804. $15. Wed.–Sun. at 8. Through 10/19. • SoHo Rep at Walker Space, 46 Walker St. (646-221-4021).

Single Wet Female
Romance meets high-anxiety thriller in this tale of clashing roommates. Stars two of the funniest lesbians in New York: Obie winner Carmelita Tropicana and that divine dyke of darkness, Marga Gomez. $15. Thurs.–Sun. at 7:30. Through 10/20. • P.S. 122, 150 First Ave. (212-477-5288).

SlutforArt, a.k.a. Ambiguous Ambassador
Multimedia work by important performers Ping Chong and Muna Tseng, reflecting on Tseng's late brother, the photographer and performance artist Tseng Kwong Chi. $25. Thurs.–Sat at 7:30, Sun. at 5. Through 10/13. • LaMaMa, Etc. 74A E. 4th St. (212-475-7710).

Trueblinka
Adam Rapp's play about Southern religious fanatics gets a world premiere as the first show in *The Twilight Series*, a late-night theater showcase from Last Minute Productions. $15. Thurs.–Sat. at 11. Through 10/12. • Maverick Theater, 307 W. 26th St. (212-206-1515).

Uncle Jimmy's Dirty Basement
Demented puppet-theater group the Elementals join self-described "post-Freudian jazz-punk cabaret" troupe Coocoohandler. $10–$15. Fri. at 8. Through 10/25. • Bowery Poetry Club, 308 Bowery (212-308-8193).

Young Playwrights Festival 2002
Festival founded by Stephen Sondheim more than twenty years ago continues with several new plays by talented teenagers from around the country. $30. Schedule varies; call 212-594-5440 for details. Through 10/26. • Alternative Space at Cherry Lane Theatre, 38 Commerce St. (212-279-4200).

PHOTOGRAPH BY MEGAN MALOY.

Art

Edited by Edith Newhall

Galleries

Solos

Madison Avenue and Vicinity

Fabian Birgfeld
Video sculptures, photographic triptychs, and other works that alter perceptions of everyday spaces; through 10/31. • Goethe Institut, 1014 Fifth Ave. (212-439-8700).

★ Roy Lichtenstein
A 53-foot-long maquette, preparatory drawings, collages, and source materials relating to the late artist's recently installed mural in the Times Square subway station at 42nd Street and Broadway; through 10/19. • Mitchell-Inness & Nash, 1018 Madison Ave. (212-744-7400).

★ Markus Lüpertz
New paintings from the series "Semiramis," inspired by the hanging gardens of Babylon built by Queen Semiramis; through 11/16. • Knoedler, 19 E. 70th St. (212-794-0550).

John Morra
Recent still-life paintings; through 10/26. • Hirschl & Adler Modern, 21 E. 70th St. (212-535-8810).

Tatyana Murray
Monochromatic wall sculptures of biomorphic forms and a video; through 10/26. (See "Solos: Chelsea.") • Graham, 1014 Madison Ave. (212-535-5767).

★ A. R. Penck
Recent paintings that build on the German artist's knowledge of cybernetics, information theories, behavioral sciences, and non-Western traditions of art, comprising brusquely rendered abstract and representational pictographs; through 11/2. • Werner, 4 E. 77th St. (212-988-1623).

György Roman
Dark, expressionistic paintings of figures in interiors and urban scenes by a Hungarian artist (1903–1981); through 11/9. • Gat, 1100 Madison Ave. (212-327-0441).

★ Andy Warhol
Paintings from the artist's "Piss" and "Sex Parts" series from the seventies and early eighties, and drawings of males nudes dating from the fifties to the late seventies; through 11/2. • Gagosian, 980 Madison Ave. (212-744-2313).

57th Street Area

★ Preston Dickinson
The first one-person exhibition of the American Precisionist's still lifes and landscapes since the Whitney Museum's 1980 retrospective; through 10/26. • Zabriskie, 41 E. 57th St. (212-752-1223).

★ Toland Grinnell
Hybrid sculptural works that suggest exaggerations of objects designed for leisure activities, among them a matched set of 34 portable trunks housing everything from his and her sinks to a wine cellar; through 10/19. • Boone, 745 Fifth Ave. (212-752-2929).

★ Rosanjin Kitaoji
Ceramic and calligraphic works from the forties and fifties by the influential Japanese ceramicist (1883–1959); through 10/19. • Franklin Parrasch, 20 W. 57th St. (212-246-5360).

★ Andrew Masullo
Small-scale abstract paintings that juxtapose quirky geometric shapes of white and brilliant color; through 10/19. • Washburn, 20 W. 57th St. (212-397-6780).

Kit Rank
Paintings depicting the artist's surroundings in Sicily, where she has worked for the last two years; through 10/19. • McKee, 745 Fifth Ave. (212-688-5951).

★ Bettye Saar
"Colored: Consider the Rainbow," recent autobiographical assemblages and collages that portray the tangled roots of the artist's ancestry and are her interpretation and perception of prejudice; through 11/2. • Rosenfeld, 24 W. 57th St. (212-247-0082).

Soho and Tribeca

Viola Frey
Recent monumental ceramic sculptures of men, women, and amphorae, and three tile walls; through 10/26. • Hoffman, 429 W. Broadway (212-966-6676).

Megan Lang
One-of-a-kind digital paintings of configurations of serpentine "brushstrokes"; through 10/19. • Totem, 83 Grand St. (212-925-5506).

★ Robert Mangold
The Minimalist artist's early paintings from the mid-sixties, several of which have not been previously exhibited; through 10/26. • Freeman, 560 Broadway (212-966-5154).

★ Jim Shaw
A fictional historical tableau that depicts the studio of a painter involved in O-ism, a pseudo-religion whose beliefs included the notion of a female deity, of time going backwards, and a prohibition on figurative art; through 10/26. • Swiss Institute, 495 Broadway (212-925-2035).

★ Rosie Lee Tompkins
Brilliantly colored, geometrically patterned quilts by a Northern Californian African-American quiltmaker who was born in 1936 and grew up helping her mother "piece" quilts in rural Arkansas; through 11/23. • Blum, 99 Wooster St. (212-343-0441).

★ Richard Woods
Super Tudor, an installation of printed patterned floors, walls, and art objects that references various architectural and art-historical styles; through 10/19. • Deitch, 76 Grand St. (212-343-7300).

Chelsea

★ Doug Aitken
Two new video installations, *new skin* and *on*, that are perceptual investigations of time; through 10/26. • 303, 525 W. 22nd St. (212-255-1121).

★ Michael Anderson
Collages that fuse thousands of poster fragments that the artist tears from walls and billboards in New York and other cities; through 10/19. • 529 W. 20th St. (212-414-9810).

★ Sandow Birk/Amy Jan Porter
Paintings of landscapes around New York State's maximum security prisons that reference the Hudson River School/Index card-size drawings of 508 kinds of birds. Through 10/19. • Debs, 525 W. 26th St. (212-643-2070).

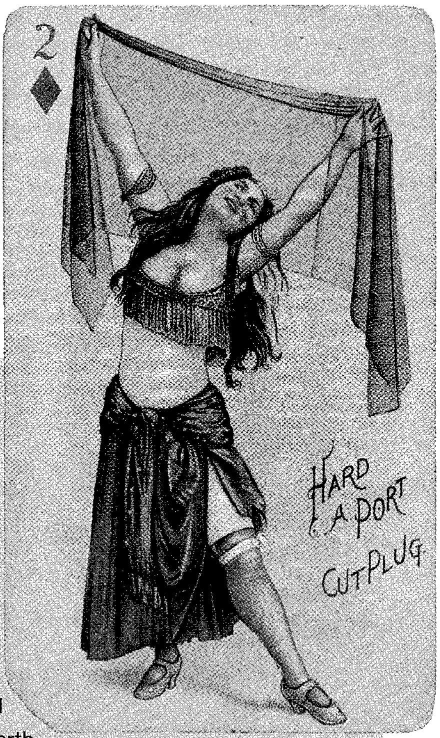
★ Will Cotton
Paintings of young girls in fantasy landscapes of pastry and custard, made over the past few months in Giverny, France, where the artist worked under a residency grant from the Monet Foundation; through 10/19. • Boone, 541 W. 24th St. (212-752-2929).

★ Russell Crotty
Diagrammatic ballpoint pen-on-paper drawings that depict the artist's nighttime observations from his observatory high in the hills of Malibu, California, mounted to globes suspended from the gallery's ceiling; through 10/26. • CRG, 535 W. 22nd St. (212-229-2766).

Ground Rules Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6. Stars (★) indicate our editors' recommendations.

On View

It's a Dirty Town



It was a steamy September afternoon and the air-conditioning wasn't working in the Museum of Sex, but Grady Turner, its executive curator—and a former director of exhibitions at the New-York Historical Society—had agreed to give me a preview of the museum's inaugural exhibition, **NYC Sex: How New York City Transformed Sex in America.** Truth be told, I did feel a bit uncomfortable as Turner held forth matter-of-factly on the show's artfully arranged collections of bondage outfits, photographs of group sex from the thirties, and other ephemera while an energetic stag film played, larger than life, on the wall behind us. And the exhibition's transitions from the quaint (pictured, Little Egypt on a playing card advertising Cut Plug tobacco) to the frankly pornographic can shock. Still, those 18 and older who can afford the museum's steep $17 admission fee will encounter a surprisingly scholarly exhibition. "New York has long been the home of mass media, and it's also a city with sophisticated agents of social control," says Turner. "There will be expansions like the Jazz Age, and then clampdowns like the thirties under La Guardia. The dirty little secret is that our show is really about popular culture." (Through July 3; see "Museums.") E.N.

PHOTOGRAPH COURTESY OF ANDY DAVIS COLLECTION/MUSEUM OF SEX.

★ Wim Delvoye/Hope Atherton
Nine stained-glass windows in the medieval tradition depicting erotic and medical X-ray imagery/An installation and drawings that explore the act of sacrifice. Through 10/26. • Sperone Westwater, 415 W. 13th St. (212-999-7337).

John Descarfino
Paintings based on found images of interior architectural spaces; through 10/26. • Schoormans, 508 W. 26th St. (212-243-3159).

Thierry W Despont
Large-scale paintings of nebulas by the architect-designer; through 10/19. • Marlborough, 211 W. 19th St. (212-463-8634).

Winka Dubbeldam
An interactive digital environment by the New York-based Dutch architect; through 10/19. • Taylor, 535 W. 22nd St. (646-230-0992).

★ Tracey Emin/Casey Cook
I Think It's in My Head, film, embroidery, neon pieces, and an installation by the British artist known for her frankly confessional themes/Creamy colored geometric abstract paintings that contain written messages. Through 10/19. • Lehmann Maupin, 540 W. 26th St. (212-965-0753).

★ Paul Feeley/Peter Cain
Paintings and sculptures made between 1958 and 1965 by this artist who was associated with the Color-Field painters, but whose compositions were derived from ancient Greek architecture, Moorish tiles, and Middle Eastern decoration/The first solo exhibition of the artist's paintings of truncated cars since his untimely death in 1997; 10/5–11/23. • Marks, 523 W. 24th St. (212-243-0200).

★ Gary Hill
Recent video installation works that examine the threshold of where language begins and ends; through 10/19. • Gladstone, 515 W. 24th St. (212-206-9300).

★ Ray Johnson
Collages and portraits on masonite, many of which appear in the new film about the artist, *How to Draw a Bunny*, beginning a two-week run at the Film Forum on October 9 (call 212-727-8110 for screening times); through 10/26. • Feigen, 535 W. 20th St. (212-929-0500).

★ Robert Longo/Jim Shaw
Monumentally scaled charcoal drawings of massive waves, each one named after a famous surfing beach/Thrift-store paintings that reference the artist's invented religion, O-ism (see "Solos: Soho and Tribeca"). Through 10/26. • Metro Pictures, 519 W. 24th St. (212-206-7100).

★ Georgia Marsh
Recent paintings on silk laminated to stretched canvas that bring to mind elements of Chinese scroll painting, Greek vase decoration, and eighteenth-century wallpaper panels; through 10/26. • Senior & Shopmaker, 21 E. 26th St. (212-213-6767).

Laura Mosquera/Nina Levy
Paintings of people in social situations, such as dinner parties and gallery openings, isolated against fields of color and floating geometries/Lifelike sculptures and photographs that are exaggerated self-portraits. Through 10/26. • Feigen, 535 W. 20th St. (212-929-0500).

Tatyana Murray
Wall-mounted and free-standing biomorphic sculptures of molded Hydrocal to which the artist adds color and velvet flocking; through 10/26. (See "Solos: Madison Avenue and Vicinity.") • JG Contemporary, 505 W. 25th St. (212-535-5767).

Georges Noël
Collages, handmade rice paper, and oil paintings that depict dense overlappings of signs, writings, and musical scores; through 11/2. • Chanin, 210 Eleventh Ave. (646-230-7200).

★ Alan Ruppersberg
A selection of the artist's drawings dating from 1973 to 1980; through 10/26. • Burgin, 243 W. 18th St. (212-462-2668).

Jonathan Santlofer/Andy Warhol
New graphite drawings that depict famous artists intruding upon their most famous images/A selection of silkscreen prints. Through 10/19. • Kempner, 501 W. 23rd St. (212-206-6872).

★ Richard Serra
Line drawings created using a stylus on the reverse side of a piece of paper laid over a pool of melted paintstick; through 10/19. • Gagosian, 555 W. 24th St. (212-741-1111).

★ Sam Taylor-Wood
Two new silent films, *Breach* and *Pietà*, and a group of photographs, including "The Passion Cycle," a series depicting a couple making love in an ornately appointed bedroom; through 11/2. • Marks, 523 W. 24th St. (212-243-0200).

Gé-Karel van der Sterren
Paintings of overripe Arcadian scenes that suggest an earthly Eden on the verge of its fall; through 10/19. • Urbach, 526 W. 26th St. (212-627-0974).

Clare Woods
Large-scale paintings based on photographs of wooded areas in the English countryside at night; through 11/2. • Cohan Leslie and Browne, 138 Tenth Ave. (212-206-8710).

Tricia Wright
Pop Art–inspired abstract paintings of organic and geometric forms; through 10/19. • Coploff, 508 W. 26th St. (212-741-1149).

Other

★ Arne Jacobsen
An exhibition celebrating the 100th anniversary of the birth of the Danish designer through his chairs, steel flatware, lamps, and other objects; through 11/9. • Scandinavia House, 58 Park Ave. (212-879-9779).

Group Shows

Madison Avenue and Vicinity

Davis & Langdale
Collages and works on paper by Cornell, Graves, G. John, M. Prendergast, Ryan, Sterner, Tobey, others; through 11/9. • 231 E. 60th St. (212-838-0333).

57th Street Area

★ Cohan
"The Heavenly Tree Grows Downward: Selected Works by Harry Smith, Philip Taaffe, and Fred Tomaselli," paintings by the late painter, filmmaker, folklorist, anthropologist, and magician Harry Smith (1923–1991) and by two of his admirers; through 10/19. • 41 W. 57th St. (212-755-7171).

★ Neuhoff
"The Gesture: Movement in Painting and Sculpture," works by Di Suvero, Goldberg, Kline, Mitchell, Motherwell, Nares, Venet, others; through 10/19. • 41 E. 57th St. (212-838-1122).

Soho and Tribeca

★ Art in General
"Art in General on Canal," commissioned public art projects on and around Canal Street by Buckingham, Gardiner, Haye, Schimert, The PARbros, others; through 2/1/03 (call gallery for locations and tour information); "With(in)," works by artists from Thailand and New York who explore contemplative space; through 12/21. • 79 Walker St. (212-219-0473).

Kind
Works by Skyllas, Stagg, Tyler; through 10/19. • 136 Greene St. (212-925-1200).

Chelsea

Cadé
A celebration of the gallery's twenty years in New York and its new location, featuring works by Belle, Covey, Edelstein, Johnson, Pincemin, Testa, others; through 10/25. • 210 Eleventh Ave. (212-255-7404).

★ Cooper
Works by Baer, Flavin, LeWitt, Smith; through 10/12. • Cooper, 534 W. 21st St. (212-255-1105).

★ Cristinrose Bienvenue
"The Microwave," works by artists who deliberately reduce their movements and expressive media, among them Cottrell, Del Rivero, El Hanani, Frost, Gissler, Jack, Maeda, Maggi, McClure, Sollins; through 10/17. • 529 W. 20th St. (212-206-0297).

★ Gagosian
"Ferus," works that were shown at the legendary Los Angeles gallery (1957–1967) and selected for this show by its former director, Irving Blum, by Altoon, Bell, Cornell, Diebenkorn, Judd, Kauffman, Ruscha, Warhol, others; through 10/19. • Gagosian, 555 W. 24th St. (212-741-1111).

Snyder
"Austere Geometry (1955–1975)," works by five painters—Karl Benjamin, Frederick Hammersley, Tadaaki Kuwayama, John McLaughlin, and Sidney Wolfson—who worked in an austere geometric style; through 10/26. • 601 W. 29th St. (212-871-1077).

★ White Columns
"Gloria: Another Look at Feminist Art in the 1970s," works by Anderson, Antin, Grossman, Jonas, Mendieta, Ono, Ukeles, Wilson, others; through 10/20. • 320 W. 13th St. (212-924-4212).

Photography

Jonathan Anderson and Edwin Low
Collaborative silver gelatin photographs of the Danish National Gymnastic team performing awesome feats; through 10/29. • Stevenson, 338 W. 23rd St. (212-352-0070).

Dieter Appelt/Fazal Sheikh
Zone Tableau, a grid of nine photographs that show the artist's head secured upside-down in a viselike structure/Images of a farming community in the Grande Sertão Veredas National Park in Brazil. Through 10/19. • Pace/MacGill, 32 E. 57th St. (212-759-7999).

Bateman
"Vintage New York, Photographs 1947–1988," images of the city and its residents by A. Arbus, Blair, Friedman, Levy, Martone, Stein, Steinhardt; through 10/19. • Bateman, 560 Broadway (212-925-7951).

Bruno Bernard
Pin-up shots of Brigitte Bardot, Rita Hayworth, Marilyn Monroe, and other actresses by the master of the genre known simply as "Bernard of Hollywood"; through 10/26. • Staley-Wise, 560 Broadway (212-966-6223).

★ Peter Campus
Videos and photographs from the seventies and recent single-channel videos; through 10/26. • Tonkonow, 535 W. 22nd St. (212-255-8450).

★ Georgina Houghton/Marvin E. Newman
Albumen-process photographs from the 1870s by a London medium and her photographer-collaborator, Frederic Hudson, that purport to depict ghosts/A series of photographs from 1951 that capture shadows cast by pedestrians on the pavements of downtown Chicago. Through 11/14. • De Lellis, 47 E. 68th St. (212-327-1482).

★ International Center of Photography
"Winogrand: 1964." Photographs shot by the photographer (1928–1984) during a road trip across America that show the country in transition, mired in the struggles of the civil-rights movement and poised at the beginning of the Vietnam War; through 12/1. • "Step Right This Way: The Photographs of Edward J. Kelty." Photographs of early-twentieth-century circuses and circus performers by a professional wedding and event photographer based in midtown Manhattan; through 12/1. • "Aftermath: Reflections on the Anniversary of September 11." Photographs taken by women's-rights activists in Taliban-controlled Afghanistan; photographs recording the aftereffects of the collapse of the World Trade towers by Jeff Mermelstein, and digital photographs recovered from the camera of Bill Biggart, the only photojournalist to be killed on September 11; through 12/1. • 1133 Sixth Ave. (212-857-0000), Tues.–Thurs. 10–5, Fri. 10–8 (5–8 p.m. voluntary contribution), Sat. and Sun. 10–6; $9, $6 students and seniors.

★ Edwin Hale Lincoln
Platinum prints of New England wildflowers by a botanist (1848–1938), all drawn from his eight-volume portfolio, *Wild Flowers of New England*; through 10/26. • York, 21 E. 65th St. (212-772-9155).

Melville McLean
Large- and small-format color photographs of land-

scapes in Maine and the desert southwest; through 10/26. • Alexandre, 41 E. 57th St. (212-755-2828).

✱ Laurent Millet
The artist's photographs of his surreal found-object sculptures; through 10/26. • Mann, 210 Eleventh Ave. (212-989-7600).

✱ Daido Morimaya
Black-and-white photographs taken during one month in New York in 1971; through 11/2. • Roth Horowitz, 160a E. 70th St. (212-717-9067).

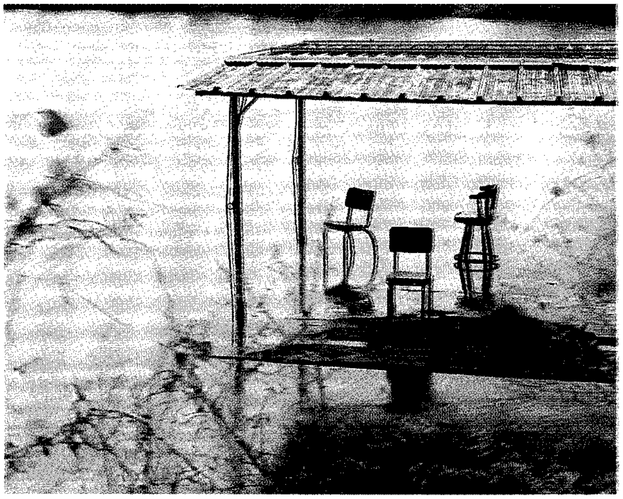
✱ Silverstein
"The New Bauhaus," vintage photographs taken by the staff and students of the Chicago Institute of Design from 1937 to 1971, among them Callahan, Josephson, Kepes, Metzker, Moholy-Nagy, Newman, Siskind, others; through 11/9. • 504 W. 22nd St. (212-627-3930).

✱ James VanDerZee
Thirty rare gelatin silver prints dating from 1907 to 1954 by Harlem's preeminent photographer (1886–1983), including studio portraits and images of architectural landmarks, parades, funerals, and social clubs; through 11/2. • Rosenfeld, 24 W. 57th St. (212-247-0082).

Photography

Nature vs. Nurture

Since 1999, the footloose team Virginia Beahan and Laura McPhee have stayed relatively close to home, toting their Deardorf view camera around the United States in search of human-altered landscapes that retain their unspoiled grace. Their new photographs, among them *Dock, Bayou Grosse Tete, Louisiana*, 2000 (pictured), suggest that nature is holding her own. (Through November 2; see "Photography.")



✱ Virginia Beahan and Laura McPhee/Wynn Bullock
New, large-scale color photographs taken during the artists' recent travels across the United States/A selection of works dating from 1950 to 1970 in which the nude was the primary focus. Through 11/2. (See box.) • Miller, 20 W. 57th St. (212-397-3930).

✱ Jeff Wall
New large-scale black-and-white photographs and back lit transparencies that depict obscure moments or events from everyday life, as well as a staged tableaux shot on a set the artist created in his Vancouver basement to replicate a basement in Harlem that draws on a scene from Ralph Ellison's 1952 novel, *After the Invisible Man*; through 11/2. • Goodman, 24 W. 57th St. (212-977-7160).

✱ Sabine Weiss
Views of Paris by day and night and images of children, most of them taken in the fifties; through 11/2. • Klotz/Sirmon, 511 W. 25th St. (212-741-4764).

Museums

American Craft Museum
"From the Kilns of Denmark: Contemporary Danish Ceramics." A survey of ceramics produced in Denmark since 1982; through 1/5/02. • "Elegant Fantasy: The Jewelry of Arline Fisch." A survey of the jewelry artist's collars and body ornaments, which incorporate such textile techniques as weaving and crochet; through 1/5/03. • "September 11: Artists Respond." More than 60 works in fiber, wood, glass, metal, clay, and other mediums made by artists across the country in response to the events of September 11, 2001; through 1/5/03. • 40 W. 53rd St. (212-956-3535), daily 10-6, Thurs. 10-8 (pay what you wish 6-8); $7.50, $4 students and seniors.

American Folk Art Museum
✱ "American Anthem: Masterworks From the American Folk Art Museum." More than 250 objects from the museum's permanent collection, including paintings, sculpture, quilts, furniture, and pottery; through 1/5/03. • 45 W. 53rd St. (212-265-1040), Tues.-Sun. 10-6 (Fri. to 8); $9, $5 students and seniors.

American Museum of Natural History
✱ "The Butterfly Conservatory: Tropical Butterflies Alive in Winter." An annual exhibition, first presented in 1998, of 400 to 500 live tropical butterflies from Central, South, and North America housed in a walk-in vivarium that approximates the butterflies' natural habitat; 10/5–5/26/03. • Central Park West at 79th St. (212-769-5100); daily 10-5:45 (on Fri., Rose Center is open to 8:45 for daily space shows); $12 suggested contribution, $9 students and seniors, $7 children.

Asia Society and Museum
✱ "The Native Born: Contemporary Aboriginal Art From Ramingining, Australia." A traveling exhibition of Aboriginal bark paintings, weavings, and wood sculptures organized by the Museum of Contemporary Art, Sydney; through 1/5/03. • 725 Park Ave. (212-288-6400), Tues.-Sun. 11-6 (Fri. 11-9, free admission 6-9); $7, $5 students and seniors.

Bronx Museum of the Arts
✱ "AIM 22." Works by 36 emerging artists who participated in the museum's "Artist in the Marketplace" program; through 10/13. • "The Studio Portrait: A Collaborative Project by Carol Sun." An installation of nineteenth- and twentieth-century photographs of African-Americans from the museum's permanent collection; through 10/13. • "María Elena González: Mnemonic Architecture." A floor installation of white beads arranged to re-create the floor plan of the artist's childhood home in Havana; through 10/13. • 1040 Grand Concourse, the Bronx (718-681-6000), Wed. noon-9, Thurs.-Sun. noon-6; $5, $3 students and seniors, Wed. free.

Brooklyn Museum of Art
✱ "Exposed: The Victorian Nude." The first exhibit to survey the full range of representations of the nude during the reign of Queen Victoria, from 1837 to 1901, including works by Lawrence Alma-Tadema, Edward Burne-Jones, Frederic Leighton, Dante Gabriel Rossetti, and others; through 1/5/03. • ✱ "Judy Chicago: *The Dinner Party.*" The feminist sculptor's best-known work, which she recently gave to the museum, an installation consisting of a dinner table and 39 place settings representing 39 successful women, executed between 1974 and 1979 by some 400 women working as ceramicists, needleworkers, and china painters; through 2/9/03. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.-Fri. 10-5, Sat. 11-6 (till 11 P.M. on the first Sat. of every month), Sun. 11-6; $6, $3 students and seniors.

Dia Center for the Arts
✱ "Jo Baer: The Minimalist Years, 1960–1975." The artist's first solo museum exhibition in the United States since 1975, of hard-edge minimal paintings and drawings made during the years she lived in New York City; through 6/15/03. • Jorge Pardo and Gerhard Richter: *Refraction*." The former's design of Dia's ground floor is interwoven with the latter's paintings; through 6/15/03. • "Diana Thater: Knots + Surfaces." A large-scale multi-projection video installation; through 3/29/03. • 548 W. 22nd St. (212-989-5566), Wed.-Sun. noon-6; $6, $3 students and seniors.

Drawing Center
"Kay Rosen, Collages 1999-2002"; through 10/26. • 35 Wooster St. (212-219-2166), Tues.-Fri. 10-6, Sat. 11-6; donation suggested.

Frick Collection
✱ "Poussin, Claude, and Their World: Seventeenth-Century French Drawings From the École des Beaux-Arts, Paris." Drawings by Nicolas Poussin and Claude Lorrain, as well as by lesser-known artists such as Sebastian Bourdon, Charles Le Brun, Eustache Le Sueur, and Simon Vouet; through 12/1. • 1 E. 70th St. (212-288-0700); Tues.-Sat. 10-6 (Fri. to 8:45), Sun. 1-6; $10, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery
✱ "Between Word and Image: Modern Iranian Visual Culture." Paintings, sculpture, revolutionary posters, and black-and-white photographs made by Iranian artists in the sixties and seventies; through 12/7. • 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11-6, Wed. 11-8, Sat. 11-5; $2.50 suggested donation.

Solomon R. Guggenheim Museum
✱ "Moving Pictures." Photographs and video works from the seventies to the present, drawn primarily from the museum's collection, by Marina Abramovic, Vito Acconci, Stan Douglas, Andreas Gursky, Bruce Nauman, and others; through 1/12/03. • ✱ "Bill Viola: Going Forth by Day." A new five-part, projected digital image cycle that is experienced architecturally and explores themes of human existence; through 1/12/03. • • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.-Wed. 9-6, Fri. and Sat. 9-8 (Fri. 6-8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Jewish Museum
✱ "The City of K.: Franz Kafka and Prague." Photographs, manuscripts, and books set in a series of multimedia environments that place the German-Jewish writer in the context of the city in which he grew up; through 1/5/03. • "To Commemorate September 11." A photograph by Jeff Mermelstein taken in afternoon of September 11 and depicting J. Seward Johnson's sculpture *Double Check*, one of the few artworks to survive the fall of the World Trade Center; through 9/30. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Mon., Tues., Wed. 11-5:45; Thurs. 11-8 (Thurs. after 5, pay what you wish), Fri. 11-3, Sun. 10-5:45; $8, $5.50 students and seniors.

Metropolitan Museum of Art
✱ "Richard Avedon: Portraits." A retrospective of the preeminent photographer's portraiture, including images of well-known writers, artists, actors, military leaders, and politicians; a series of portraits of his father in the years just prior to his death; and his portrayals of westerners from the series The American West; through 1/5. ✱ "Gauguin in New York Collections: The Lure of the Exotic." Paintings, sculptures, drawings, ceramics, and prints from all periods of the artist's career, drawn from public and private collections in New York State and including more than 50 works from the museum's own holdings; through 10/20. • "Nomadic Art of the Eastern

PHOTOGRAPH COURTESY OF LAURENCE MILLER GALLERY.

Eurasian Steppes: The Eugene V. Thaw and Other New York Collections." Works in bronze, gold, and silver, including horse tack and harness fittings, chariot fittings, belt ornaments, weapons, and other objects; through 1/5/03. • "The Written Image: Japanese Calligraphy and Painting From the Sylvan Barnet and William Burto Collection." A collection tracing the evolution of Japanese calligraphy from the Nara period (710–784) through the nineteenth century; through 3/2/03. • "Portraits." A selection of photographic portraits from the first 100 years of photographic portraiture, from early French and American daguerreotypes through the work of Diane Arbus; through 1/12/03. • "Cityscapes by Klee and Feininger." Cityscapes, real and imaginary, by the two Bauhaus colleagues; through 1/26/03. • • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.–Thurs. and Sun. 9:30–5:30, Fri. and Sat. 9:30–9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $12, $7 students and seniors.

MoMA QNS

"A Walk Through Astoria and Other Places in Queens: Photographs by Rudy Burckhardt." Two unpublished albums of photographs taken in Queens by the Swiss-born photographer, filmmaker, and painter; through 11/4. • "Projects 76: Francis Alÿs"; through 10/30. • 33rd St. at Queens Blvd., Long Island City (212-708-9400), Thurs.–Mon. 10–5 (Fri. to 7:45); $12, $8.50 students and seniors.

Morgan Library

★ "The Thaw Collection: Master Drawings and Oil Sketches, Acquisitions Since 1994." Works collected by Eugene V. and Clare E. Thaw since 1994 that they have promised to the Morgan Library, by Carpaccio, Degas, Morandi, Redon, Seurat, and others; through 1/12/03. • 29 E. 36th St. (212-685-0008), Tues.–Thurs. 10:30–5, Fri. 10:30–8, Sat. 10:30–6, Sun. noon–6; $8, $6 students and seniors.

Museum for African Art

"Facing the Mask.' More than 70 masks from across the continent; through 3/2/03. • "Recent Acquisitions: Selections From the Permanent Collection"; through 3/2/03. • 36-01 43rd Ave. (718-784-7700), Mon., Thurs., Fri. 10–5, Sat. and Sun. 11–6; $5, $2.50 students, seniors, and children.

Museum of the City of New York

"Raíces: The Roots of Latin Music in New York City." Photographs, broadsides, posters, instruments, and costumes relating to the evolution of Latin music in New York in the twentieth century; 10/5–1/26/05. • ★ "Richard Rodgers' Broadway." A centennial celebration of the legendary composer's birth, featuring photographs, sheet music, personal items, and ephemera from the museum's Theater Collection; through 1/5/03. • ★ "The Last Days of Penn Station: Photographs by Aaron Rose." The first exhibition of a group of photographs chronicling the destruction of Penn Station that were shot between 1963 and 1966 and only recently printed; through 10/6. • "The Day Our World Changed: Children's Art of 9/11." Eighty-three works of art made by New York area children in response to the events of September 11, 2001; through 1/19/03. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.–Sat. 10–5, Sun. 1–5; $5 suggested contribution, $4 students and seniors.

Museum of Sex

"NYC Sex: How New York City Transformed Sex in America." The museum's inaugural exhibition, charting New York City's histories of prostitution, "white slavery," birth control, fetish, sexual freedom, and more; through 7/3/03 (See box.) • 233 Fifth Ave. (212-689-6337), Sun., Mon., Tues., and Thurs. 10–6:30, Fri. and Sat. 10–9; $17 (only adults over 18 will be admitted).

National Academy of Design

★ "Color & Ecstacy: The Art of Hyman Bloom." A retrospective of paintings and drawings by a Latvian-born artist who had his first retrospective at the Whitney Museum in 1954 and whose work reflected his preoccupations with light, color, the macabre, and spirituality; 10/2–12/29. • ★ "Against the Modern: Dagnan-Bouveret and the Transformation of the Academic Tradition." An exhibition presented by the Dahesh Museum of Art, of paintings of daily life in the French provinces and Paris by Dagnan-Bouveret (1852–1929), a student of Jean-Léon Gérôme; through 12/8. • 1083 Fifth Ave. (212-369-4880), Wed. and Thurs. noon–5, Fri. , Sat. and Sun. 11–6; $8; $4.50 students and seniors.

New Museum of Contemporary Art

★ "Hélio Oiticica: Quasi-cinemas (Including Works in Collaboration With Neville D'Almeida)." Environments combining film, slide projections, music, and objects that the Brazilian artist (1937–1980) made in collaboration with filmmakers and artists during an eight-year stay in New York, from 1970 to 1978; through 10/13. • ★ "Out of Site." Fictional architectural spaces in a variety of media by sixteen emerging artists, among them Cannon Hudson, Patrick Meagher, Julie Mehretu, and Adam Ross; through 10/13. • 583 Broadway (212-219-1222), Tue.–Sun. noon–6, Thurs. noon–8 ($3 admission Thurs. 6–8); $6, $3 students and seniors.

New York Public Library

★ "A Legacy in Landscapes." Arcadian images from the library's Print Collection dating from the sixteenth century to 2001, by Castiglione, Fragonard, Dalí, Katz, Pissarro, Munch, others; through 1/4/03. • Fifth Ave. and 42nd St. (212-869-8089), Tues. and Wed. 11–7:30, Thurs.–Sat. 10–6; free.

New-York Historical Society

★ "Portrait of the Art World: A Century of *ARTnews* Photographs." A celebration of the centenary of America's oldest art magazine through a selection of 100 of its most memorable portraits of artists; through 1/5/03. (See box.) • "Degrees of Latitude: Maps of America From the Colonial Williamsburg Collection." Seventy-two historic maps and an atlas of America; through 2/2/03. • "Reading Uncle Tom's Language: A Reconsideration of Harriet Beecher Stowe's 150 Year-Old Character and His Legacy." Twenty-five early editions of *Uncle Tom's Cabin*, proslavery books written in response to Stowe's best-seller, abolitionist pamphlets from the Society's collection, and other related ephemera; through 2/9/03. • "Twin Towers Remembered: The Photography of Camilo Jose Vergaro." Images of the World Trade Center taken over a period of 31 years; through 10/20. • ★ "The Games We Played: American Board and Table Games From the Liman Collection." More than 150 examples of board games dating from the end of the Civil War through the first decade of the twentieth century; through 1/5/03. • 2 W. 77th St. (212-873-3400); Tues.–Sun. 11–6; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center

"Playa Urbana/Urban Beach." A giant outdoor architectural environment by William E. Massie; through 10/31. • "Chris Cunningham." Works by the British artist, including collaborations with musicians Björk and Aphex Twin; through 10/31. • "Arnold Mesches: The FBI Files." Collages and paintings inspired by the artist's own FBI files; through 10/31.• "Al Held: Reecent Paintings." Recent monumental paintings. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Thurs.–Mon. noon–6; $5 suggested donation.

Queens Museum of Art

"Queens International." An invitational exhibition of works by more than 40 artist groups and artists who live or work in Queens; through 11/3. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.–Fri. 10–5, Sat. and Sun. noon–5; $5, $2 students and seniors.

Whitney Museum of American Art

★ "Sanctuaries: The Last Works of John Hejduk." Drawings and models by the visionary American architect who was the dean of Cooper Union for 25 years and who explored an allegorical, carnivalesque mode of architecture; through 1/5/03. • "Helen Mirra: *declining interval lands*." An installation relating to the decline of the American elm tree by the Chicago-based visual and sound artist; through 12/8. • ★ "Michal Rovner: The Space Between." A mid-career survey of the artist's photographs, works on canvas and paper, and video installations; through 10/20. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.–Thurs., Sat., Sun. 11–6, Fri. 1–9 (pay what you wish every Fri. 6–9); $12, $9.50 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris

★ "Paul Henry Ramirez: Space Addiction." Large-scale canvas and site-specific paintings, a commissioned sound piece, and specifically designed seating units that turn the gallery into a sensory experience; through 10/11. • ★ "Outer City, Inner Space: Teresita Fernandez, Stephen Hendee, and Esther Partegas." New site-specific sculptural works by three artists who explore architectural and conceptual space; through 1/3/03. • 120 Park Ave. (917-663-2550), Mon.–Fri. 11–6 (Thurs. till 7:30); free.

Auctions

Christie's

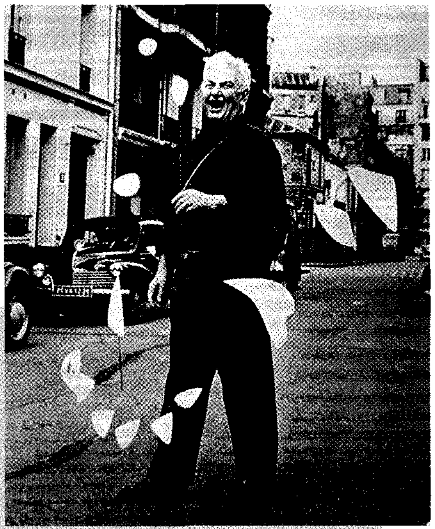
10/2 and 10/3 at 10: "The House Sale." On view from 9/30. 10/4 at 10 and 2: "The Harvey Plotnick Library on the History of Quantum Physics and the Theory of Relativity." On view from 9/30. • 20 Rockefeller Plaza (212-636-2000).

Swann Galleries

10/2 at 10:30 and 2:30: "Early Printed Books" and "Medicine, Science, & Natural History." On view from 9/30. • 104 E. 25th St. (212-254-4710).

Retrospective

Image Bank



To mark *ARTnews*'s 100th birthday, the Smithsonian's National Portrait Gallery has organized **Portrait of the Art World: A Century of *ARTnews* Photographs**, a show of 100 portraits that have appeared in America's oldest art journal. (It began publishing in 1902 as *Hyde's Weekly Art News*.) In many, if not most, cases, the photographers are just as significant as the subjects: Edward Hopper was shot by Berenice Abbott, Alexander Calder (pictured) by Agnes Varda), Louise Bourgeois by Robert Mapplethorpe, and David Wojnarowicz by Timothy Greenfield-Sanders. The show is accompanied by a book of the same title (Yale University Press; $39.95), by William F. Stapp, with essays by Pete Hamill and *ARTnews* editor and publisher Milton Esterow. (At the New-York Historical Society through January 5; see "Museums.")

PHOTOGRAPH COURTESY OF ARTNEWS.

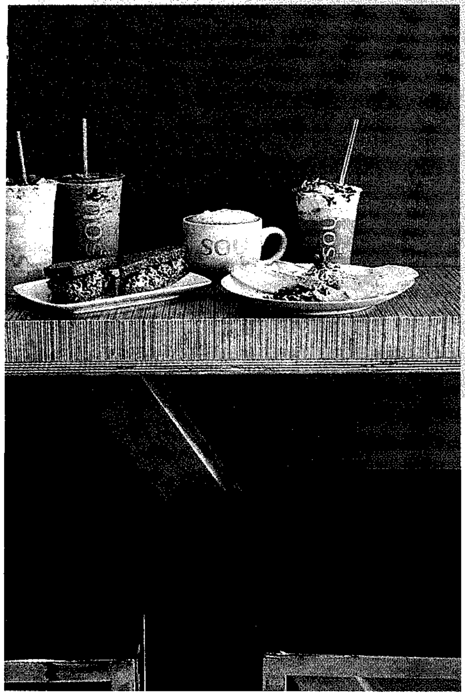
Restaurants

Edited by Robin Raisfeld
& Rob Patronite

Opening

Soy to the World

In Hong Kong, where Vivian Cheng was born, soy is a basic foodstuff. It is here, too—if you're a cow. Otherwise, it's relegated to *faux* burgers, dairy substitutes, and aging hippies. But Cheng and her partner John Pi are out to rescue the bean from its marginalized status at **Soy Luck Club**, their new West Village café, where only the décor is retro. "We want to implement soy in city life," says Cheng, who studied architecture at Berkeley (!), outfitted the café with vintage Herman Miller and Knoll, and lined the shelves with soy-enriched products like cereal and shampoo. Instead of eschewing meat, the mostly organic menu incorporates soy into sandwiches, salads, breakfast pastries, and a Starbuckian line of hot and cold drinks, from green-tea soy lattes to mocha soyaccinos. (115 Greenwich Avenue; 212-229-9191.)



Ground Rules These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: (E) = expensive; (M) = moderate; (I) = inexpensive. Restaurants listed accept all major credit cards, except where noted; ($) = cash only; "AE only" indicates that American Express is the only accepted card.

New and Noteworthy

Ápizz
If you're from Brooklyn or the Bronx and of Italian-American descent, you probably already know how to pronounce the name of this cheaper Southern Italian spinoff of Peasant: It's ah-BEETS, as in pizza. That's the specialty of the house, baked in a beautiful wood-burning brick oven and served "by the yard." There's also lasagna, clay-pot calamari, and, in a break with old-world pizzeria tradition, an on-premises ATM machine. • 217 Eldridge St. (212-253-9199). (M)

Branzini
Under Rick Moonen's culinary supervision, the restaurant at the Library Hotel has become part tapas bar, part open-air osteria, with an appealing menu of pastas, panini, and snacky small plates. Mix and match the bracingly dressed arugula-and-endive salad, a trio of oil-drizzled grilled sardines, cheese-dusted risotto croquettes, and prosciutto-wrapped figs with Gorgonzola, each paired with a matching wine. • 299 Madison Ave., at 41st St. (212-557-3340). (M)

The Burger Joint
The idea behind this secret spot—hidden behind a Wizard of Oz curtain in the lobby of Le Parker Meridien hotel—is to give tourists a cheap, no-frills alternative to room service, and stressed-out natives a place to decompress. To that end, the menu is brief: draft beer, crisp fries, fudgy brownies, and $4.50 burgers that hit the spot, whether you've just flown in from Tokyo or trudged over from your office across the street. • 119 W. 56th St. (212-245-5000). (I)

Café Lebowitz
Brian McNally's Nolita take on the *fin de siècle* Viennese *kaffeehaus* is more French than Austrian, and more McNally than either. Which is to say, it possesses a crew of impossibly slim belly-baring gamines; a star-studded clientele that included, at one recent brunch, a bespectacled Robert De Niro; and a crowd-pleasing bistro menu of burgers, croques monsieur, and steak-frites, not to mention the spectacular graham-cracker-crusted "Lebowitz cheesecake," named, like the café, in honor of humorist Fran. • 14 Spring St. (212-219-2399). (I-M)

★ Celeste
A flower-decked terrace leads into country-cottage quaint with gingham and sky-blue plates and exactly what you'd eat in Naples: deep-fried buffalo-mozzarella balls (soft and creamy). Savory seafood fritto misto. And classic free-form pizzas out of the wood-fired oven. Quite a trick for Teodora's Giancarlo Quadalti, staunch partisan of Emilia-Romagna and chef-partner here. He's mastered the mantra of Upper West Side eats, too: big portions, small prices. • 502 Amsterdam Ave., near 84th St. (212-874-4559). (I-M) ($)

★ Crispo
After two decades as a New York chef-for-hire, Frank Crispo has finally landed an open kitchen of his own, where he's serving up delicious Italian-Mediterranean fare like mint-braised artichokes, grilled pizzas, and a sliced hanger steak that puts most French bistros to shame (even minus the frites). The cozy room, the friendly service, and the gentle prices make this place a terrific addition to the neighborhood, but we'd come back for Frank's plate of lovingly sliced prosciutto alone. • 240 W. 14th St. (212-229-1818). (M)

Django
France is the latest culinary destination for the folks who brought us Calle Ocho, Rain, and Union Pacific; they've named their new 250-seat brasserie for the guitarist Django Reinhardt, and endeavored to warm up a midtown office building lobby with tapestry carpets, strands of beads, and a 30-foot antique mirror. To further the Francophile illusion, they've padded the menu with standard classics from escargots to steak au poivre, and snagged a pastry chef from Jean Georges. • 480 Lexington Ave., at 46th St. (212-871-6600). (M-E)

Dos Caminos
Stephen Hanson has made a habit—and a successful career—out of opening big, bold, budget-conscious restaurants. In this case, he adds margaritas and all sorts of assiduously researched Mexican fare to the mix. With 150 tequilas, 275 seats, and a south-of-the-border design scheme, he aims to spice up the state of Manhattan Mexican, from the humblest taco to the most complex mole. • 373 Park Avenue So., nr. 27th St. (212-294-1000). (M-E)

★ Fresh
After supplying fresh fish to star chefs like Alain Ducasse and Gray Kunz, the owners of Early Morning Seafood have opened a Tribeca restaurant of their own, turning their clients into the competition. Former Gotham chef de cuisine Martin Burge makes the most of getting first dibs on the day's catch with lightly crunchy fried Ipswich clams, melting "Kobe beef" of bluefin toro, and an array of "prime cuts" like baby-back halibut ribs steamed in kelp. • 105 Reade St. (212-406-1900). (E)

★ Gonzo
Chef-owner Vincent Scotto's cooked his way downtown, from Fresco to Scopa to this Village brownstone, where he's serving up classics culled from his Italian-American repertoire like grilled-onion salad, Venetian-style bar snacks called cicchetti, salumi and cheese plates, and hearty entrées and sides meant to be shared. Don't miss his famous grilled pizzas (a recipe he learned at Providence pie mecca Al Forno). • 140 W. 13th St. (212-645-4606). (M)

Hope & Anchor
A neighborhood place catering to neighborhood people is how Hope & Anchor's owners Dianna and Kenneth Munz (who also own Carroll Gardens' Panino'teca 275) and their partner Gary Rego want you to think of their new Red Hook restaurant. That means classic diner fare, a full bar, and breakfast anytime. But cauliflower ravioli with capers or cod in tomato with chickpeas and chorizo point up a commitment to something more. • 347 Van Brunt St., Red Hook, Brooklyn (718-237-0276). (M)

Jimmy's Downtown
We're betting that the low, lean, and sexy intimacy of Jimmy Rodriguez's sequel to Jimmy's Uptown and Jimmy's Bronx Café will lure grown-ups on the prowl to this unlikely eastern shoal of 57th Street. Slither through the all-white, candlelit lounge and settle into a booth out back where servers lyricize over yuca-crusted scallops, a huge juicy pork chop, and luscious grilled sturgeon on creamy avocado mash. And don't leave without indulging in lush coconut flan. • 400 E. 57th St. (212-486-6400). (E)

L'Impero
Fred French, the Donald Trump of the twenties, called his ambitious Tudor City development a "city within a city." But what's a city within a city without a serious Italian restaurant? That's where L'Impero's chef Scott Conant comes in. With a sophisticated Vicente Wolf design and Conant signature dishes like duck-and-foie gras agnolotti and roast baby goat, as well as some new creations, L'Impero should draw a crowd from more Zip Codes than Mr. French could ever have imagined. • 45 Tudor City Pl. (212-599-5045). (E)

O Mai
Nam, the Vietnamese Tribeca triumph, has spawned a Chelsea outpost that aspires to the flagship's winning formula of fresh, affordable food and stylishly understated décor. The kitchen reprises a few old favorites like wok-seared monkfish, but also embarks on some

PHOTOGRAPH BY PATRIK RYTIKANGAS.

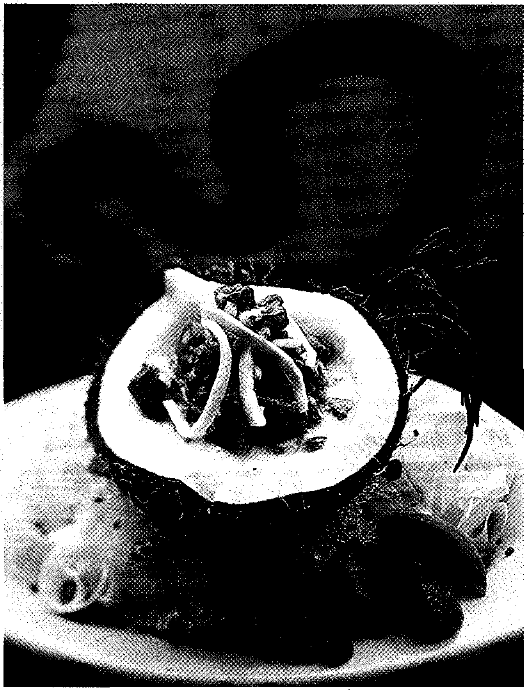
new flavor combinations, like poached-shrimp-and-pork rolls wrapped in mustard leaves, chicken pho, and crispy duck breast with tamarind-ginger sauce. • 158 Ninth Ave., near 19th St. (212-633-0550). (M)

RM
Rick Moonen made a name for himself at Oceana, and now he's hoping that name—or at least those initials—will induce his customers to follow him six blocks north to new digs, where, as chef-partner, he's as determined as ever to serve sustainably fished, environmentally correct seafood. Dinner is a $55 three-course prix fixe and features entrées like halibut "confit," pistachio-crusted skate, and pancetta-wrapped wild striped bass. • 33 E. 60th St. (212-319-3800). (E)

Ask Gael

Tell me I don't need to ride a roller coaster for thrills.

The natural attraction of Latino and Asian as celebrated in Peru inspires **Patria**'s chef Andrew DiCataldo to create chifa seviche. (The name signifies cross-cultural pollination, a dominant fact of life in Peru.) A triumphant dance with nature begins with the kitchen's own freshly brewed coconut milk—the shredded flesh and juice of young Thai coconut is steeped overnight with lemongrass, ginger, and lime leaf. Next day, the lush and creamy potion is tossed with just-chopped raw tuna to order. A last-minute squeeze of lime adds a citric spike to mingle with the intense anise notes of slivered Thai basil and the smack of red Thai peppers. Fragrant as perfume, hot but not too, and nothing overshadows the tuna as you spoon this sophisticated "soup" from its young-coconut-shell bowl. (250 Park Avenue South, at 20th Street; 212-777-6211.)



Sciuscia
The younger, loungier sequel to Il Gattopardo brings some of its predecessor's Southern Italian signatures to a subterranean space below the Hotel Giraffe. But besides sautéed escarole and Neapolitan meat loaf, the broad Mediterranean menu makes room for Spanish tuna over red-beet salad, lamb stew with yogurt sauce, and, at lunch, a $22.50 daily changing *piatto unico*, or European-style bento box. • 365 Park Ave. So., at 26th St. (212-213-4008). (M–E)

Sparky's American Food
Reformed dot-commer Brian Benavidez sourced the best ingredients he could find before opening this fast-food frankfurter joint in a converted Williamsburg warehouse. He uses Ronnybrook ice cream for milkshakes and organic Cheddar for cheese fries. But his Niman Ranch all-beef hot dog is the thing, and he serves it a dozen or so ways, with everything from homemade ketchup to coleslaw and bacon. And the name? "Sparky's my dog," he says. We suspected as much. • 135-A N. 5th St., Williamsburg, Brooklyn (718-302-5151). (I)

teany
Trendy vegetarians have it tough in this town: There aren't many meatless places immune from that throwback earthy-crunchy vibe. To the rescue comes techno-pop star Moby, who co-opened this new tea room and café where the breakfast-to-late-night menu features "teany bagels" with melted Cheddar and *faux* Canadian bacon, tomatillo-squash soup, and vegan vanilla-bean strawberry shortcake. • 90 Rivington St. (212-475-9190). (I)

Traffic
After igniting the Dublin food world in the late nineties and suffering a series of setbacks more recently—like losing all seven of his restaurants—Conrad Gallagher, the bad boy of Irish cuisine, swaps Michelin stars for *faux*-ostrich ivory banquettes, D.J.'s, and a menu with only two prices: $10 for "starters" and "ends" (foie gras terrine, bitter-chocolate spring rolls) and $20 for "middles" like mini filet mignon with goat-cheese ravioli. • 889 First Ave., at 50th St. (212-838-6400). (M–E)

★ United Noodles
At this stylish East Village nook, chef Paul Chantharavirooj riffs on the Asian-noodle theme with "U.N.-style" chicken linguini, sashimi with cold soba, and the French and Japanese influences he picked up cooking at Patina, L'Orangerie, and, most recently, Union Pacific. And if the 28-seat interior looks familiar, with its raw concrete and Eames chairs, it's because one of the owners designed a few of Manhattan's better-looking Thai restaurants before opening his own. • 349 E. 12th St. (212-614-0155). (M)

Manhattan

Lower New York

Delmonico's
Eat with the Big Boys at this sprawling, beautifully restored New York City icon. Start the feast the way Diamond Jim would have, with oysters Rockefeller and clams Casino, and end it with baked Alaska; in between there's lobster Newburg, rack of lamb, and, of course, the classic Delmonico's steak. And don't forget your jacket—or your wallet. • 56 Beaver St. (212-509-1144). (E)

Ecco
Old-world charm, an excellent seasonal antipasto, and classically prepared pastas, veal chops, lobster fra diavolo, and osso buco. Very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. Live piano music on Friday and Saturday night. • 124 Chambers St. (212-227-7074). (M)

Fiamma
This ultrasleek Soho triplex equipped with two bars and a glass elevator shuttling between them is Stephen Hanson's bid for Soho stardom. He's enlisted chef Michael White, a veteran of high-profile kitchens in Chicago and Emilia-Romagna, to mastermind a multiregional modern Italian menu of dishes like pan-roasted sea scallops with crispy artichokes, garganelli with prosciutto ragù, and sheep's-milk-ricotta beignets. • 206 Spring St. (212-653-0100). (E)

★ The Harrison
With its long, bustling bar, commodious beamy interior, and friendly neighborhood vibe, the Red Cat's Jimmy Bradley and Danny Abrams's new hot spot feels like it's been part of the local landscape for years. There are all sorts of dining options—you can spend a week snarfing the spicy fries—but we like the big dishes best: the crispy chicken served on a fat mattress of scallion mashed potatoes, calf's liver smothered in a sweet sherry sauce, and the house shell steak drizzled with crisps of pancetta. • 355 Greenwich St. (212-274-9310). (M)

★ The Natural Restaurant
There isn't a seafood restaurant in New York with fresher produce than Natural, nor is there anyone around who can fry a fish as greaselessly. Whether it's fragrant fried rice, razor-thin pork chops, lean beef with scallions and oyster mushrooms, or dense and gulp-worthy soups, each dish reminds you that the sludge in the white cardboard container called takeout was never what anybody really wanted, just what we got used to. • 88 Allen St. (212-966-1321). (I–M)

★ Omen
The most singularly uncommon Japanese meal you can clear your senses with is to be found at this rustic home to Kyoto-style country cooking. The food looks coarse—little bowls with mackerel and daikon radish, or a quail egg oozing over a chunk of toro—and the first swallow is likely to be eerie and sharp. But the aftertaste provokes instantaneous acceptance followed by a craving for more. • 113 Thompson St. (212-925-8923). (M–E) AE only

★ Savoy
A relative dinosaur in Soho's volatile restaurant scene, this warm, cozy retreat is a reliable refuge from the lower-Broadway swarm. With its woody décor and its pair of fireplaces, it's got an urban-rustic charm and a Mediterranean-inspired, hyperseasonal menu, which has recently been tweaked to emphasize small plates of charcuterie and vegetable antipasto available all day at the newly built downstairs bar. • 70 Prince St. (212-219-8570). (M–E)

★ Théo
The vanilla-and-caramel décor is cool but not chilly. Sound levels are buoyant but bearable. The appealing menu—call it international comfort food—doesn't rely on steak-frites to render it affordable. Waiters who are cute enough to intimidate newspaper critics don't forget you. And no velvet rope. Théo is startling because it is so deliberately of the angst-free moment, a hip hangout that instigates no anxiety. • 325 Spring St. (212-414-1344). (M)

★ Thom
In case your sense of civic duty hasn't compelled you to visit Soho recently, here are two enticements to lure you back: Thom's view of the Empire State Building from its new roof bar, and Michael Batt's equally seductive revamping of the ground-floor restaurant's menu. Batt's snapper crackling under glass noodles, spiced duck breast in a bath of huckleberry-plum wine, and orange-glazed lobster are as ingenious as they are delicious. • 60 Thompson St. (212-219-2000). (E)

Below 14th Street, East

★ Banjara
In spite of its location amid all those cookie-cutter

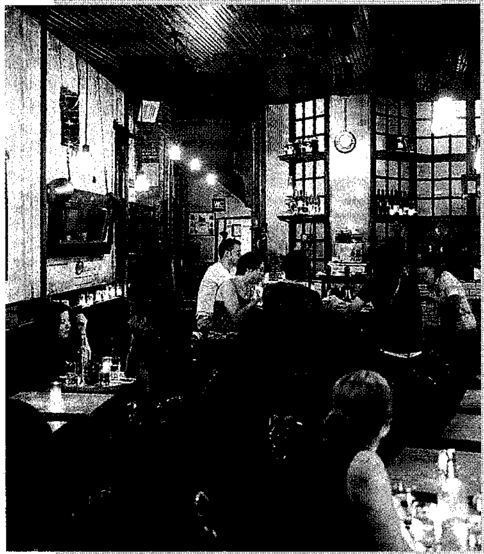
Find a restaurant. Search hundreds of listings by cuisine, price range, and location.

PHOTOGRAPH BY KENNETH CHEN.

Opening

Dinner and a Movie

When Billy Phelps and John McCormick were building **Moto**, their Williamsburg bar and café, not only did they contend with construction delays, loan rejections, and, as tensions mounted, each other—they did it all under the prying lenses of a pair of documentary filmmakers. The café's torturous eighteen-month gestation was captured in excruciating detail by Kate Novack and Andrew Rossi in *Eat This New York,* premiering this month at the Hamptons International Film Festival, where it's sure to appeal to the same audience that flocked to *Fully Committed* and devoured *Kitchen Confidential.* The plot: Two friends from Minneapolis harbor the romantic fantasy of opening a café. They find the perfect off-the-beaten-track location—a decrepit check-cashing joint below the el at the intersection of Hasidic Williamsburg and Hispanic Williamsburg. They don overalls and build the place from the ground up, the same meticulous way they rebuild their beloved vintage European motorbikes (hence the name). They bicker, cadge money, and dream of a subway train's leaping the tracks and destroying the place. For perspective and comic relief, the filmmakers juxtapose interviews with some of New York's most successful chefs and restaurateurs. Keith McNally wistfully longs for his own bootstrap beginnings, Daniel Boulud loses patience with his staff during peak dinner service, and Sirio Maccioni wonders whether it was all worth it. Now that Moto is open—its kitchen turning out an evolving menu of panini and salads, its cozy premises often filled with live music—Phelps and McCormick have put the worst behind them. Those days are gone but not forgotten, and coming soon to a theater near you. (394 Broadway, at Hooper Street, Williamsburg, Brooklyn; 718-599-6895.) R.R.



curry cookers, Banjara is an oasis on Little India's restaurant row. The room and adjoining lounge are cliché-free. And chef Tuhin Dutta's unusual dishes like juicy clay-oven chicken marinated in wine and cream, and dumpakht (think supercolossal Indian potpie) should dispel any worries that the street's mythical underground shared kitchen has taken on a new client. • 97 First Ave. (212-477-5956). (M)

★ Jewel Bako
The façade of this tiny East Village jewel box of a restaurant references those forbidding midtown restaurant-cum-clubs with Japanese-only clientele, but the welcome from owner Jack Lamb and his wife, Grace, couldn't be warmer. The snug 24-seat dining room is clad in dramatic bamboo arches that lead back to the six-seat sushi bar, where the sushi chef reigns over a piscatory realm of rarities like Japanese spotted sardines and ark-shell clams. • 239 E. 5th St. (212-979-1012). (M-E)

La Palapa
The chef at this friendly East Village oasis grew up in Mexico, under the culinary spell of cookbook author and avid gardener Diana Kennedy. That might account for the menu's reliance on fresh herbs, and its creativity. Rices are flavored with tomato, saffron, and tomatillo; moles, concocted from sesame seeds, pumpkin seeds, and guajillo chiles. The skirt steak soaks up its tequila marinade, cactus comes in a casserole, and chiles rellenos float in tomato broth. • 77 St. Marks Pl. (212-777-2537). (I-M)

Osso Buco
Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

★ Patio Dining
Sara Jenkins cooks with the seasons and shops at the Greenmarket, which makes her small daily menu fresh, unpredictable, and Chez Panissean in spirit—think Jonathan Waxman's Washington Park on a tiny East Village restaurant budget. Earthy, comforting soups; rich, veggie-strewn pastas; boutique free-range pork and veal; and fresh, expertly cooked fish sound simple but are elevated by first-rate ingredients—even the doctored house olive oil makes a bold, aromatic statement. • 31 Second Ave. (212-460-9171). (M)

Pierrot
This creatively decorated bistro offers a Mediterranean-inspired menu in a space meant to evoke a North African carnival. Plantain-crusted calamari, a grilled crab-and-Gruyère sandwich served with gazpacho, and grilled octopus exemplify the eclectic fare. The ragtag outdoor patio is a favorite hangout among Sunday brunchers and ambient-trip-hop enthusiasts alike. • 28 Ave. B (212-673-1999). (I)

★ Strip House
The Glazier Group and chef David Walzog, the same team responsible for Michael Jordan's steakhouse and our slightly lower life expectancy, take a Gallic approach to the New York steakhouse with starters like a five-ounce foie gras torchon and sides like goose-fat potatoes and truffled cream spinach. (Try ordering that at Gallagher's.) Meanwhile, designer David Rockwell has given the space a saucy new look to go with its naughty new name. • 13 E. 12th St. (212-328-0000). (M-E)

★ Washington Park
Not since Dolly Levi descended the steps of the Harmonia Gardens has a return to a restaurant been so boisterously chronicled. The reason there is cause for high-kicking and strutting is that rather than bring us back down memory lane, eighties icon Jonathan Waxman reveals that his passion for market produce like dragon beans and ramps and his breezy touch in dropping them in pastas and alongside juicy duck confit is as vital as ever. • 24 Fifth Ave. (212-529-4400). (M-E)

Below 14th Street, West

★ Annisa
Deft designer tricks like a raised dining space in soothing shades of off-white give this room a dignified grandeur, and the food backs it up. Chef Anita Lo finds inspiration everywhere from Shanghai (soup dumplings crowned with seared foie gras) to Provence (chickpea-stuffed zucchini blossoms with tomato and saffron sauces). The name means "women" in Arabic; note the gender-specific wine list. • 13 Barrow St. (212-741-6699). (M-E)

BarK
The Cowgirl Hall of Fame is lots of fun, but it's sometimes too rowdy for its own good. Which is why the owners have turned the erstwhile private-party room into a separate 40-seat entity with its own bar and a sophisticated menu of "city western cuisine" like ancho-chili-rubbed rack of lamb, corn-bread-crusted pork tenderloin, and pecan-bourbon crème brûlée. "BarK," pronounced "bar K," refers to the woody décor, not the pet policy. • 255 W. 10th St. (212-633-1133). (I-M)

Burrito Loco
The house burrito comes with three sauces and a choice of beef, pork, or chicken. There's a rendition stuffed with roasted lamb and lots of vegetarian options. And even though it could probably survive just by serving the hordes of marauding college students nachos and tacos, the festive cantina keeps things interesting with cactus salad and shrimp seviche. • 166 W. 4th St. (212-675-1977). (I-M)

★ Chow Bar
Chef-partner Peter Klein cooked at China Grill and El Teddy's before settling in the West Village, where he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively crowd, which seems delighted to have found such a fun, quasi-exotic neighborhood place. • 230 W. 4th St. (212-633-2212). (M)

★ Inside
The trick to dining at Anne Rosenzweig's comfortable, cut-rate sequel to Arcadia and Lobster Club is to somehow avoid the delectably lethal bar snacks like bacon-wrapped dates, fried oysters, and a grilled cheddar-and-ramp sandwich. That way, you can savor chef-co-owner Charleen Badman's seasonally inspired salads, homemade pastas, and charismatic comfort food, like roast chicken with spaetzle and "lilies" (a lyrical and botanically correct name for onions, garlic, and shallots). • 9 Jones St. (212-229-9999). (M)

★ Pearl Oyster Bar
Milos may have a fish display as big as this joint's entire counter, but nothing can match this kitchen's preparatory skills. Keep your elbows in and your chin down, all the better to acknowledge a clam chowder revved up with bacon, mussels in mustard cream, and a nutty grilled pompano in herbs. • 18 Cornelia St. (212-691-8211). (M)

Tio Pepe
Can't decide between Mexican and Spanish? This Greenwich Village kitchen has been doling out both for over three decades, and to judge by the liquor supply, the bar's been stocking a new brand of tequila every year. That sort of variety contributes to the general merriment, as do a heaping paella Valenciana and bicultural tapas like garlic shrimp and nachos, which many seem to enjoy in the skylit garden room. • 168 W. 4th St. (212-242-9338). (I-M)

Titou
Titou is as bewitchingly charming as the quiet tree-lined West Village street upon which it resides. Bistro staples like an herbed-goat-cheese tart, roast chicken, and steak-frites are well done and moderately priced. The tiny sidewalk café is a lovely spot to while away a

PHOTOGRAPH BY PATRIK RYTIKANGAS.

summer evening. • 259 W. 4th St. (212-691-9359). (M)

★ Wallsé
Who knew veal goulash could be elegant? Kurt Gutenbrunner's version is an artful mound of tender meat you almost regret toppling. And though dishes like tafelspitz and wiener schnitzel seem like a culinary memoir, the guiding principle here is less goulash than Greenmarket. Local farmers supply Gutenbrunner with lemon thyme for his pike, heirloom tomatoes for his lamb salad, and the sweet strawberries that garnish his elderflower sorbet. • 344 W. 11th St. (212-352-2300). (M–E)

14th–42nd Streets, East Side

★ Artisanal
If cheese is a religion, this is its bustling, Balthazar-gone-midtown house of worship. After an olfactory assault at the door, where you're hit with the pungent aroma of Muenster, Taleggio, and 200 other varieties aging gracefully in the boutique cheese cave, indulge in full-fromage festivities from appetizer (raclette pizza) to dessert (a splendid tarte Tatin with a cheese-infused crust.) If you manage to resist a dozen different fondues, there's a full menu of bistro classics like braised lamb shank, boudin blanc, and cassoulet. • 2 Park Ave., at 32nd St. (212-725-8585). (M–E)

★ Beppe
Cesare Casella's devoted fans know him for his Tuscan cooking and his signature breast-pocket herb bouquet, both of which have resurfaced at this Gramercy trattoria. You'll also find an instant coziness, a pride of rustic Tuscan products stashed behind glass at the entrance, the warmth of a giant open fireplace. Casella's cozze are plump and sweet in a fiery broth; chewy handmade pinci noodles in walnut-tomato sauce are a triumph. We love braised black cabbage in toasted Tuscan bread, savory braised spare ribs, and desserts like sensational lemon "pudding" with candied orange peel. • 45 E. 22nd St. (212-982-8422). (E)

Candela
These vast premises have been decorated with mission-style furniture, iron sconces, and what seems like a thousand votive candles. Chef Joseph Macri's New American menu features signature dishes like the Candela seafood platter, miso-glazed black cod, and Asian barbecued pork chop. $10.95 prix fixe Sunday brunch. • 116 E. 16th St. (212-254-1600). (M)

★ Fleur de Sel
Chef Cyril Renaud wanted his first restaurant to be a personal statement. So he hung his own watercolors, painted the menu covers, and named the place after the highly prized, hand-harvested sea salt that's native to Brittany, just like him. At lunch, the $20 tasting menu shows off his equally distinctive culinary style in the form of truffle-flecked parsnip soup with chestnut ravioli, and chicken breast with foie gras sauce. • 5 E. 20th St. (212-460-9100). (M–E)

Metronome
This lofty Flatiron space is well suited to private functions, but even the lone diner will find the Deco design welcoming and the food—riffs on a Mediterranean theme like "pinchos" of vegetables with roasted ricotta salata, and ribeye of lamb—satisfying. Live jazz performed Wednesday through Saturday. • 915 Broadway, at 21st St. (212-505-7400). (M)

★ Pipa
Doug Rodriguez has done Nuevo Latino at Patria and Chicama. Here he tackles old-world Spanish. A field trip to Galicia yielded dozens of recipes for tapas, casseroles, soups, and flatbreads, which undergo subtle and delicious transformation here. To wit: bocarones in escabeche with almond-crusted queso de cabra, crispy anchovies wrapped in sage leaves, and churros with warm chocolate sauce for dessert. Much more radical is the conversion of the old Parlour Cafe into a seductive Iberian oasis. • 38 E. 19th St. (212-677-2233). (M)

Remedy
Chinese herbs move out of the realm of alternative medicine and into the D.J.-driven domain of Manhattan nightlife at this restaurant and subterranean "sake-therapy lounge," where rice wines are infused with ginger, ginseng, cucumber, and green tea. But because even such healthful tonics shouldn't be downed on an empty stomach, chef Claude Chassagne whips up Asian fusion fare like okonomiyaki with bonito crème fraîche and salmon caviar, and cornmeal-crusted oysters with kimchi rémoulade. • 36 E. 20th St. (212-674-4596). (M)

Rodeo Bar & Grill
This place bills itself as "the longest-running honky-tonk in New York," attracting bikers, families, and music-industry insiders. Urban cowboys can grab a drink at the horse trailer that's been converted into a bar, or tie on the feedbag with bison burgers, Santa Fe hand rolls, or the latest menu addition, Pearson's Texas barbecue, imported from Queens. • 375 Third Ave., at 27th St. (212-683-6500). (I)

Rossini's
This elegant split-level restaurant offers Northern Italian cuisine and live music nightly. Chef Gilberto specializes in seafood, and accommodates private parties. • 108 E. 38th St. (212-683-0135). (E)

★ Tocqueville
At the loveliest mom-and-pop shop in town, Marco Moreira and Jo-Ann Markovitzky have taken what they've learned from a decade of catering and added to it all they couldn't do in someone else's home: spirit lightening sweet-pea-and-wild-leek risotto, rack of lamb with luscious rillettes of lamb shoulder; chocolate bread pudding as dense as ganache. Their gently idiosyncratic nook will take about twenty minutes to charm you. • 15 E. 15th St. (212-647-1515). (M–E)

★ Union Pacific
A dramatic otherworldly rain-forest setting is a fitting stage for Rocco DiSpirito's wildly inventive, wonderfully weird cooking. Sweet, small scallops nuzzled in their shells by blobs of sea urchin with an essence of tomato, mustard oil, mirin, and black mustard. Halibut braised in goose fat with ginger jus and shallot cracklings. Mango and papaya carpaccio with pineapple sherbet and candied cilantro. In less capable hands, mad delusions; in DiSpirito's, pure genius. • 111 E. 22nd St. (212-995-8500). (E)

14th–42nd Streets, West Side

★ Above
Don't be discouraged by the proletarian to-'n'-fro of 42nd Street. A sophisticated and handsomely designed hideaway waits in the twenty-first-floor lobby of the Times Square Hilton, and so does Galveston lobster chili, a classic Caesar, and butter-poached Maine lobster. • 234 W. 42nd St. (212-642-2626). (E)

★ Arezzo
You'd never know it from those Upper East Side trattorias whose blandly unchallenging menus probably originate from one communal kitchen under Third Avenue, but clean, simple Italian fare needn't be boring. Arezzo proves how satisfying familiar can be. The room is spartan, but let steaming plates of pea-flavored cavatelli in a hot-sweet sausage ragu, "focaccina" halved and smeared with Robiola, lamb swathed in goat cheese, and, yes, spaghetti bolognese cloud your vision. • 46 W. 22nd St. (212-206-0555). (M–E)

Arno
Garment District bigwigs and pre-Garden revelers flock to this lively, upscale northern Italian restaurant. Try reliable classics like veal scaloppine and red snapper sautéed with shrimp and clams, garlic, and white wine. • 141 W. 38th St. (212-944-7420). (M–E)

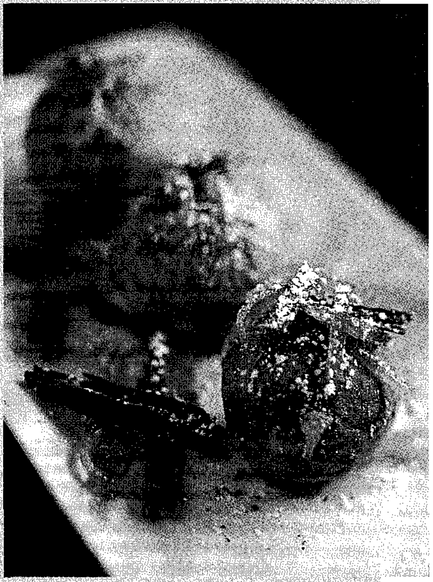
Chelsea Ristorante
A solid Chelsea Italian restaurant catering to a business crowd at lunch; a casual, mature crowd for dinner; and large or small private parties anytime. From the wood-burning brick oven come all sorts of tasty things: hot seafood antipasti, grilled steak or lobster, and pizza; plus, there are house specialties like sautéed artichokes and homemade black tagliolini with smoked salmon in a creamy tomato sauce. • 108 Eighth Ave. (212-924-7786). (M)

elmo
Three years after their snazzy remake of Leshko's, its owners have exported their Knoll chairs and retro-mod tendencies to Chelsea, where chef Kevin Reilly cooks in a style he calls "ethnic New York." That means alphabet soup with dilled chicken dumplings and

Trend

Have a Ball

Eskimos may have 50 or so words for snow, but when it comes to the vocabulary of food, no one stretches the limits of the imagination—or good taste—like the Italians. Consider the pastas strangolapreti and strozzapreti—"priest stranglers" in English. Or how about minni di virgini, the cream-filled semolina buns that, to a Sicilian at least, resemble "virgin's breasts." Our current favorite, **palle del nonno**, sounds like the last thing on the planet you'd want to put in your mouth: Let's just say that *nonno* means "grandpa" and *palle* is the plural form of "ball." Lately, variations on the golden-fried ricotta fritters (under more discreet names) have been turning up all over town. Mangiarini's deliciously crisp and light version are filled with chocolate, drizzled with a Grand Marnier sauce, and offered as a dessert special (pictured). At Five Points, chef Marc Meyer deep-fries his doughnut-size fritters to order for brunch. And until tomato season ends, you can catch chef Charleen Badman's free-form savory rendition as a delicious foil for her tangy Greenmarket-tomato salad; Patio Dining takes a similar savory approach. Home cooks can refer to Mario Batali's recipe in *Vino Italiano*, the terrific new wine book by David Lynch and Joseph Bastianich. In the privacy of your home, it doesn't matter what you call them.



PHOTOGRAPH BY KENNETH CHEN.

smoked paprika oil, and vegetable lo mein with roasted grapefruit and cashews. That painting above the bar happens to be Ross Bleckner's first commission in a decade. • 156 Seventh Ave., nr. 19th St. (212-337-8000). (M)

★ The Park
Were you around during the eighties when places like Mudd Club and Area, and art in the East Village, made New York nightlife feel like the coolest in the world? If you were, then stop watching the reality-based show you're hooked on and go play in the Park, a great sandbox for urbanites who used to be kids but now have some of their own. If you've ever enjoyed the Odeon, you'll get into it. If not, this ain't your playground. • 118 Tenth Ave. (212-352-3313). (M–E)

★ Periyali
This is the restaurant that first made diners aware that there was more to Greek food than a hunk of lamb on a vertical spit. Periyali took the plates away from Zorba and set them down in a room that exudes the quiet whitewashed, salt-air scented charm of mornings in Mykonos. And while other places have reduced the novelty of combining bouzouki music and class, Periyali's succulent baby chicken, unfussily grilled fish, and uncommonly light moussaka can still surprise and beguile with their cultivated polish. • 35 W. 20th St. (212-463-7890). (M–E)

World Yacht Dining Cruises
Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown, Olives' Todd English, and Park Avenue Cafe's David Burke, among others. Jacket required. • Pier 81, W. 41st St. at the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

★ D'Artagnan, The Rotisserie
After fifteen years of selling foie gras and game to restaurants, D'Artagnan has opened its own: a narrow, high-ceilinged duplex countrified with tiled floors, rough ocher walls, a communal table, and Basque linens. Besides the signature terrines and charcuterie, there's seriously rib-sticking Gascon fare like cassoulet, spit-roasted free-range chicken, and "la garbure et son chabrot," a duck-confit soup dense enough to be eaten with a fork—or drunk in the true Gascon style, directly from the bowl. • 152 E. 46th St. (212-687-0300). (M–E)

Divine Bar
This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). Also, 55 Liberty St., second fl. (791-9463). (I–M)

★ The Four Seasons
They're still the most perfect dining rooms in town. Happily, the owners sensed how marvelous it would be if the food matched the peerless design. They've radically altered an expensive menu to be more inventive, more seasoned, more current, and worth the bucks. The power lunchers may ignore what's on their plates, but the rest of us won't. • 99 E. 52nd St. (212-754-9494). (E)

Giambelli 50th Ristorante
Upscale Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as careful. • 46 E. 50th St. (212-688-2760). (M)

Haru
Haru means "spring" in Japanese, and the design theme at this fourth and funkiest Manhattan branch of the Haru chainlet is man-made nature, from the digital-photomural-of-grass floor to the robotic fish in the aquariums over the bar. The menu features all the usual suspects, plus fusion fare like a strip steak with wasabi croquette, spicy shallots, and ginger sauce. • 280 Park Ave., nr. 48th St. (212-490-9680). (M)

★ Maloney & Porcelli
Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstripe and hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep into it—and the service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

Montebello
Upscale Northern Italian fare, especially affordable in the four-course pretheater menu. Specialties include angel's-hair pasta with fresh tomato and basil, and shrimp sautéed with cognac, broccoli, and red peppers. Private party room available. • 120 E. 56th St. (212-753-1447). (M)

Nino's Positano
Upscale Italian specializing in food from the south, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

★ Olica
Olica used to be L'Actuel, and the formerly modish space it occupies is now decorated with Le Cirque style light fixtures shaped like flaming carrots. Luckily, the talented chef Jean-Yves Schillinger is still in the kitchen. He's continued offering some of the old L'Actuel favorites, like salmon tartare, and added a variety of racy newcomers like tuna tournedos flavored with sesame and mustard sauce, and a smooth asparagus soup ladled from a tureen over a single poached egg. • 145 E. 50th St. (212-583-0001). (M–E)

Smith & Wollensky
Urban cowboys herd together over big steaks with knives to match at impresario Alan Stillman's signature chophouse. The place has that landmark-steakhouse look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M–E)

★ Sparks
We wouldn't be surprised to stumble upon Tony and Carmela Soprano celebrating an anniversary (or an acquittal) on these saloon-like premises, where matter-of-fact waiters wheel carts of precisely aged prime beef up to each table. Management takes personal pride in the wine list. • 210 E. 46th St. (212-687-4855). (E)

43rd–56th Streets, West Side

★ Aquavit
Swedish chef Marcus Samuelsson puts his own uninhibited spin on Scandinavian food, which isn't to say you won't find herring, gravlax, and Swedish meatballs. But for every expected Northern delight there's an innovation like tandoori-smoked char with goat-cheese parfait and Osetra caviar. Those who find the quasi-corporate dining room frosty can warm up with an aquavit or dine upstairs in the café. • 13 W. 54th St. (212-307-7311). (M–E)

★ Baldoria
Everyone at Frank Pellegrino Jr.'s Baldoria toils to make sure customers stay happy enough to sing along with Jimmy Roselli on the jukebox. There's luscious veal scallopine, aromatic spaghetti with clams, a raw bar upstairs, and best of all, 136 seats. So, if you still can't get into Rao's—Junior's father's legendary celebrity hangout—now you don't have to. • 249 W. 49th St. (212-582-0460). (E)

Ben Benson's Steak House
This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. At a time when steakhouses were famous for rudeness and hauteur, Benson's made a point of homeyness. The festive air gets pretty thick by the bar, where cigars prevail, but there's a weatherproofed "front porch" and a dining room devoted entirely to the assiduous consumption of prime aged beef. • 123 W. 52nd St. (212-581-8888). (E)

Benihana
Long before *Iron Chef* taught us just how quick-handed knife-wielding Japanese cooks can be, there were the tableside cooking shows that are still the main draw at this teppanyaki steakhouse. Kids, of course, love it. • 47 W. 56th St. (212-581-0930). (E)

★ Blue Fin
How can you tell you're in a W hotel? The striking design; the Rande Gerber bar; and the upscale restaurant, like this stylish Stephen Hanson seafood house at the W Times Square. It's smart. It's handsome. Fiercely noisy with jazz to boot. Chef Paul Sale scores with splendid goat-cheese-and-beet salad, crab cake with celery-root salad, and a silken, often luminous way with fish, plus sushi to match any vowel-ending raw-fish bar in town. Sunday jazz brunch. • 1567 Broadway, at 47th St. (212-918-1400). (M–E)

Bombay Palace
This newly refurbished, elegant Indian restaurant has been serving its refined tandoori prawns, lamb kandhari, and chicken kashmiri in midtown for years. Try the excellent breads. • 30 W. 52nd St. (212-541-7777). (M)

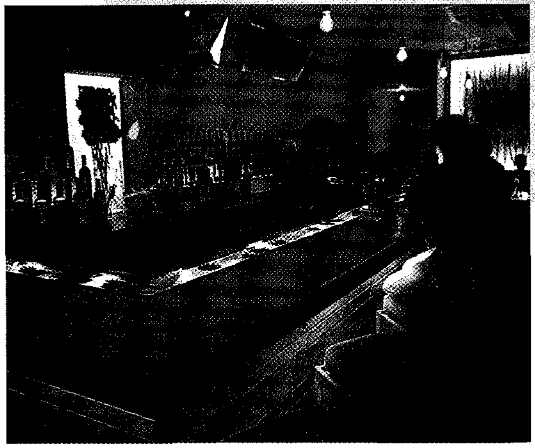
Cascina
The communal farmhouse tables and equally rustic house wines, imported from the owner's Northern Italian vineyard, conspire to make this trattoria feel more Tuscan countryside than Hell's Kitchen storefront. Beyond lasagne and minestrone, the menu surprises with dishes like rabbit casserole in a bread crust, barbecued veal ribs, and whole-wheat pizza with smoked salmon and cream cheese. • 647 Ninth Ave., nr. 45th St. (212-245-4422). (M)

Cinnabar
A high-style Asian restaurant that falls somewhere between Shun Lee Palace and Ruby Foo's on the culinary-concept map. To go with the celadon-canvas-covered chairs, the cinnamon walls, and the wispy flo-

Opening

Chianti-Free Zone

There'll always be a market for Barolos and Barbarescos, but Southern Italian wines (and foods) are certainly enjoying their moment, to judge by **Petrosino**, a breezy new restaurant where a stylish fashion-industry and neighborhood crowd congregates at the poured-concrete bar. The cellar ventures deep into Campania, Puglia, Sardinia, and Sicily, and the menu veers southward as well—a change of pace for chef-partner Patrick Nuti, sprung from the geographic confines of midtown's Tuscan Square to sauté caciocavallo cheese, bake jumbo shrimp on Sicilian rock salt, and adorn swordfish carpaccio with golden beets, oranges, and olives. (190 Norfolk Street; 212-673-3773.)



PHOTOGRAPH BY CARINA SALVI.

ral displays is chef Vincent Cheng, who's cooked in Hong Kong and L.A. He makes it hard for indecisive diners, with a 150-item menu of Cantonese, Hunan, and Sichuan dishes. • 235 W. 56th St. (212-399-1100). (M–E)

Cité
Ambassador of beef Alan Stillman cops a French accent at this soaring midtown steakhouse known for its wine dinners. Meat is just the hard core of the menu, a document that also includes pan-seared crab cake and roasted salmon, and desserts big enough for two or more to share. For more casual dining, try the Cité Grill next door. • 120 W. 51st St. (212-956-7100). (M–E)

Da Rosina
Those with curtains to make and bellies to fill find just what they're looking for in this Restaurant Row standby, a reliable source for homemade pasta, chicken and veal cutlets every which way, and Italian classics from fried clams to tirami su. A $22 prix fixe dinner and $13.95 lunch make it easy to splurge on affordable indulgences like spicy lobster frutti di mare and broiled sirloin steak. • 342 W. 46th St. (212-977-7373). (M)

★ Del Frisco's
Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbane steakhouse you will ever see, its meat locker filled with terrific beef. From the usually overrated filet mignon, whose buttery blandness gets surmounted by a brash pepper-splattered crust, to the superb 26-ounce "double eagle" strip, Del Frisco's is a silverware-clanking crowd pleaser. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

Fives
Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this sophisticated but casual hotel restaurant. Chef Oliver Dudler's modern "Atlantic rim" menu changes seasonally and features luxury items like foie gras served three ways and trendy touches like honey foam and a tapioca cake to complement a dish of seared squab. The bar menu offers sandwiches and snacks and 55 wines by the glass. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M–E)

Haru
This branch of the stylish, popular Japanese mini-chain, like the others, specializes in fresh, oversized sushi, fifteen house sauces, plus fusion fare like a strip steak with wasabi croquette, spicy shallots, and ginger sauce. Natural wood tones and a wall of tree branches separating the dining room from the sushi bar brings a little serenity to Times Square. • 205 W. 43rd St. (212-398-9810). (M)

★ Le Madeleine
Don't sulk if you can't get into Esca across the street: This venerable bistro's gone modern under chef Bruce Beaty (whose lively flavors reflect stints with Alfred Portale and Gilbert LeCoze). We feel miles from Ninth Avenue in the quirky all-weather garden, sharing grilled lamb sausage and splendid yellowfin tartare. Lemon custard seals the deal. Grab a honey madeleine and catch that curtain. • 403 W. 43rd St. (212-246-2993). (M)

★ Marseille
Named for the gritty, industrial port city, this Hell's Kitchen kitchen imbues the Film Center Building with a Casablanca-era French-Moroccan feel, replete with tile floor and zinc bar, but no piano. Chef Alex Ureña, late of Blue Hill, traverses the Mediterranean for stuffed zucchini blossoms, mussel bruschetta, rock-shrimp falafel, and the inevitable bouillabaisse. • 630 Ninth Ave., at 44th St. (212-333-3410). (M)

Martini's
Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

Seppi's
Like Raoul's, its atmospheric downtown progenitor, Seppi's has a tin ceiling, a roving fortune-teller, and an unusual-for-midtown closing time of 2 A.M. The bistro menu—a winning composite of French and Italian—lists tuna niçoise and tartes flambées alongside prawn risotto. • 123 W. 56th St. (212-708-7444). (M–E)

St. Andrews
In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I–M)

★ Town
A delightful sensation takes over the moment you descend into Town—that all too infrequent feeling when you know you're going to be glad you came. From a front desk actually focused on you to a room aglow in plush, sleek romanticism, Town revels in being all grown up. But the real forte is chef-owner Geoffrey Zakarian, who prepares subtle, sophisticated dishes like tuna in ramp-and-sea-urchin sauce, and duck steak with buckwheat pilaf. • 15 W. 56th St. (212-582-4445). (M–E)

Trattoria Dopo Teatro
Famous for its signature open ravioli of lobster and lamb, the menu also offers an across-the-board selection of regional Italian specialties. The dining room is decorated with Italian cinema stills and single-minded connoisseurs, and private parties can pursue their passions in the wine room, the grappa room, or the cigar lounge. • 125 W. 44th St. (212-869-2849). (M)

Zanzibar
The crowd at this loungey Hell's Kitchen restaurant is as eclectic as the menu. African, Arabic, Asian, and Mediterranean touches appear in dishes like tuna and ginger ravioli; mussel soup with garlic, chickpeas, and cilantro; and a root vegetable and peanut stew served over rice. • 645 Ninth Ave, nr. 45th St. (212-957-9197). (M)

57th–60th Streets

★ Alain Ducasse at the Essex House
The epitome of posh, from the decorous welcome to the postprandial lollipop cart, Ducasse's American outpost has found its groove. And even if a $160 dinner doesn't become a weekly habit, the extravagantly Art Deco cocoon of a room should be experienced at least once, as should the obsessively seasonal menus, the cheese course, and the high-concept wine list. The twice-weekly $65 lunch is, relatively speaking, a steal. • 155 W. 58th St. (212-265-7300). (E)

The Manhattan Ocean Club
Savor your seafood in an elegant dining room decorated with Picasso ceramics. A pictorial menu features a dozen or so smiley-faced fish. Preparations range from classic (Dover sole meunière) to creative (grouper with roasted pineapple and black peppercorns). Or have the chef prepare your fish any way you like. • 57 W. 58th St. (212-371-7777). (E)

★ March
Expanded seating and a rooftop terrace aren't the only welcome additions to this ultraromantic Sutton Place townhouse. Wayne Nish has shed his obsession with Japan and embraced what he calls "New York cuisine," luxed up with a little more cream and butter. A typical tasting menu begins in a truffly, buttery haze of vegetable fricassee, then segues into Muscat-scented lobster and moist chicken in spice-mulled pear cider, before climaxing in rustic lamb shoulder with fennel purée. • 405 E. 58th St. (212-754-6272). (E)

★ Nicole's
Restaurants in clothing stores are usually more amenity than attraction. But this minimalist-chic dining room in the basement of Nicole Farhi's boutique is a rare exception. Chef Annie Wayte is obsessed with seasonal produce, and changes her menu every six weeks to prove it. The less expensive bar menu changes *daily*. Which means one ought not to grow too attached to her grilled-scallop-and-fennel salad, or the fritto misto of wild striped bass, haricots verts, and artichoke hearts. • 10 E. 60th St. (212-223-2288). (E)

★ Norma's
Anyone who equates French toast or biscuits with Mom and unconditional love might agree that the Parker Meridien's spiffy Norma's, with its exuberant all-day breakfast, is worthy of an award. Pancakes by a mom on Prozac. Complimentary fruit-smoothie shots and a duo of croissants oozing smoked-salmon-flecked scrambled eggs. If there really can be too much of a good thing, then breakfast here ought to be against the law. • 118 W. 57th St. (212-708-7460). (M)

ONEc.p.s.
Alan Stillman, along with executive chef David Burke and designer Adam Tihany, has rewired the Plaza's Edwardian Room. Tihany has colored the oaken walls caramel and put huge scarlet lampshades on the chandeliers, and the irrepressible Burke has concocted a whimsical menu that includes a foie gras–spiked burger and a rack of lamb accompanied by shepherd's pie. The mosaic floors and ceiling remain untouched, and the view of Central Park is as grand as ever. • 1 Central Pk. So. (212-583-1111). (E)

★ San Domenico
You won't find a more elegant big-deal Italian restaurant in New York. We treasure it for the luxurious space at and between tables, the cool coach-leather chairs, the clockwork service, and the refinement of the risottos, pastas, fish, and game. Owner Tony May has an uncompromising passion for the highest quality Italian ingredients and devotedness to classical technique that rivals any Michelin-starred chef, and it shows. • 240 Central Park So. (212-265-5959). (E)

★ Shelly's New York
The latest Shelly Fireman production inhabits an old Automat space, ergo the "Horn & Hardart" creamed spinach and macaroni and cheese. Only the assimilative Fireman (of Brooklyn Diner fame) would offer towering shellfish platters and stone crabs flown in daily from Joe's in Miami Beach alongside miso-glazed halibut, chicken schnitzel, and a 50-ounce porterhouse steak cooked "Brooklyn style" and make it all work. • 104 W. 57th St. (212-245-2422). (M–E)

Above 60th Street, East Side

Arabelle
A gorgeous, recently renovated room with a gold-domed ceiling is the backdrop for chef Raymond Saja's ambitious contemporary French menu, which includes red snapper "escabeche" with preserved lemon and black-olive "sorbet," and loin of lamb in a cumin-scented pine-nut broth. The bar is as seriously romantic as they come. Sunday brunch. • 37 E. 64th St. (212-606-4647). (E)

The Boathouse in Central Park
Claim a table by a flowery umbrella on the pondside deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped bass. • E. 72nd St. and Park Drive N. (212-517-2233). (M–E)

★ Commissary
Matthew Kenney (Canteen, Commune) reestablishes his uptown presence with a kitchen that revives some of his signature Mediterranean flavors in dishes like polenta with mascarpone at breakfast (coming soon); panini of prosciutto, pear, blue cheese, and white-truffle honey at lunch; and lamb loin stuffed with goat cheese, mint, dates, and almonds, served with saffron fregula, at dinner. • 1030 Third Ave., at 61st St. (212-339-9955). (E)

Haru Sake Bar
Very fresh sushi, sashimi, tempura, plus Japanese fusion fare, and an expanded selection of sake and sake cocktails are the draw at this popular uptown branch of the Japanese mini-chain. Takeout service too. • 1327 Third Ave., at 76th St. (212-452-1028). (M)

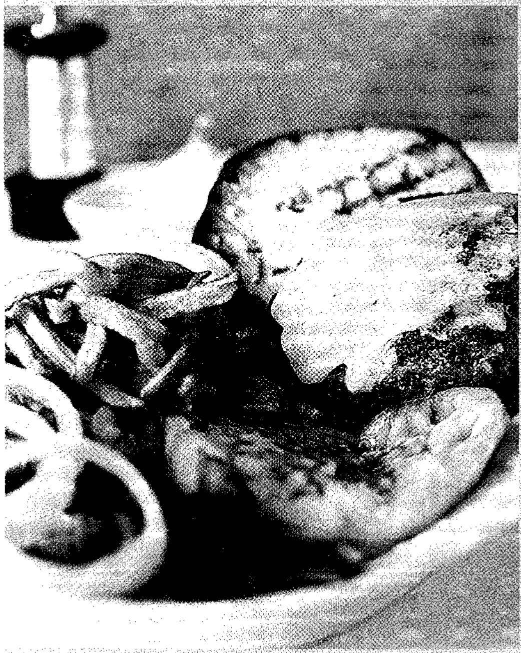
★ JoJo
This is where it all began, where Jean-Georges Vongerichten first stunned gourmands with his herbal essences, vegetable sauces, and gossamer desserts. The once-staid townhouse has been rendered nearly unrecognizable with a fin de siècle French-bordello remake and a hip-hop soundtrack, but in his reigning wisdom, the megachef still lets them eat cake—specifically, his signature molten Valrhona-chocolate masterpiece. • 160 E. 64th St. (212-223-5656). (E)

★ Mangiarini
There may be more Italian restaurants on the Upper East Side than there are cannoli on Mulberry Street, but few as bare-boned chic as this one. The designer of the Calvin Klein boutique went commensurately minimalist at this narrow 30-seater, where spaghetti with lemon and basil and sandwiches like prosciutto and melted goat cheese on semolina flatbread are as stylishly stripped down as the décor. • 1593 Second Ave., nr. 83rd St. (212-734-5500). (I)

Tasting

Washington Perk

"I'm a California boy," says **Washington Park**'s Jonathan Waxman. "I've got to have my fish tacos." And now that he's opened his Cal-cuisine canteen for lunch, we Easterners get to indulge in his riff on the surfer-dude classic. His pleasingly polished pan-seared-mahimahi version gets the authentic double-tortilla treatment, plus a pair of kicky salsas. Also available (only at lunch) is his jaunty twelve-ounce hamburger on a buttery toasted brioche bun, with a Fryolater's worth of world-class frites—maybe the best burger plate in town. Dinner-size portions of Waxman signatures like red-pepper pancakes with smoked salmon and caviar and the famous JW chicken come at an admirable lunchtime discount, with nothing breaking the $20 barrier. But real bargain-hunters—and those prepared to loosen their belts and slur their speech back at the office—will go for the daily-changing three-course $20.02 prix fixe ($30.03 with wine). One recent sun-dappled afternoon, that penny-pinching package included an eye-poppingly good cherry-tomato-and-basil pasta, a meltingly tender duck leg in a creamy cauliflower purée, and a chocolate-bourbon ice-cream terrine, each course nicely paired with wine—a super deal, especially considering the wines by the glass alone run nearly as much as the entire meal. (24 Fifth Avenue; 212-529-4400.)



Mark's
Decked out like a private London club, with plump, tasseled pillows. Fine French-American cooking (roasted beet salad with goat cheese, thyme-crusted tuna with tomato and black-olive vinaigrette), award-winning wine list, and a Willy Wonka–worthy chocolate tea. • 25 E. 77th St., in the Mark Hotel (212-879-1864). (E)

Mo's Caribbean Bar and Mexican Grill
Pack your bags, sweetie; we're going to the islands. Close enough. This spot with an MTV-beach-party vibe serves Caribbean and Mexican-American fare like jerk chicken burritos, enchiladas, and fajitas—all in a dining room with real palm trees. Reserve for Monday's Lobster Madness night. Leave with a suntan. • 1454 Second Ave., at 76th St. (212-650-0561). (M)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Park Avenue Cafe
A polished, countrified American café for business lunches and get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the neighbors rapt with signature dishes like salmon pastrami with crushed pepper. • 100 E. 63rd St. (212-644-1900). (E)

★ Payard Patisserie & Bistro
You'll never shiver and blush the way François Payard's Nôtre Dame, Fontainbleau, St.-Honoré, or devilish chocolate tart make you when they hijack your taste buds. If all this sweetness weren't enough, Payard's chef Philippe Bertineau concocts first and second courses that match François's touted thirds. • 1032 Lexington Ave., nr. 73rd St. (212-717-5252). (M–E)

★ The Post House
How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

Rain East
Like its Upper West Side sibling, the spices at this East Side branch are slightly tamed for American consumption, more fragrant than fiery, but that doesn't detract from the appeal of dishes like Thai chicken-and-coconut soup, pad Thai, and curried beef. • 1059 Third Ave., near 62nd St. (212-223-3669). (M)

Sel & Poivre
Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. • 853 Lexington Ave., nr. 64th St. (212-517-5780). (M)

Trata
With its fish-market display, its Greek spreads and salads, and its simply grilled seafood, this bustling Upper East Side restaurant offers an affordable, less dramatic alternative to Estiatorio Milos, where the chef used to work. • 1331 Second Ave., nr. 70th St. (212-535-3800). (M)

Above 60th Street, West Side

Arte Cafe
Reliable neighborhood Italian restaurant with three separate dining rooms, one reserved for private parties. Spaghetti arrabbiata, cioppino, and complimentary homemade biscotti. • 106 W. 73rd St. (212-501-7014). (M)

★ Calle Ocho
Who'd a thunk it? That the West Side could ever boast a restaurant as uncalculatingly sexy as Calle Ocho, with its far wall's spectacular Caribbean sunset of glazed terra cotta and its jewel-toned banquettes curving through the space like waves along the gulf? Let a staff so winning you at first suspect they're a few mojitos ahead of you steer you towards tangy lobster seviche, seafood paella, and terrific yuca fries. • 446 Columbus Ave., near 81st St. (212-873-5025). (M–E)

★ Compass
It didn't work as Marika, not even when talented Neil Annis took over. With a shift of partners, the newly dubbed Compass has finally found a winning West Side mojo. This time around Annis's tweaked menu (a clever chopped salad, luscious vichyssoise, shimmering halibut, a first-rate veal chop, short ribs on fingerling purée) should garner as much attention as the design. • 208 W. 70th St. (212-875-8600). (E)

★ Ouest
After cultivating a coterie of foodie followers at places like Alison on Dominick and Cascabel, Tom Valenti brings his distinctive style of boldly layered flavors—and those lamb shanks—to a neighborhood legendarily short on sophisticated grub. Clearly, he's doing his darnedest to turn the tide with reprises of old favorites like potato, goat cheese, and truffle terrine with transcendent beets; and lusty short rib on an ooze of polenta perfumed with smoked onions. • 2315 Broadway, near 84th St. (212-580-8700). (M–E)

Restaurant 222
Still as cozy and romantic as ever, Restaurant 222 has changed direction: Owner Frank Valenza now calls it an "American-Italian" steakhouse. That means surprisingly flavorful fillet steaks accompanied by sauces like pizzaiola and nutted garlic and irresistible whipped potatoes. The prix fixe menus are particularly good deals, especially compared with the pricey à la carte offerings. • 222 W. 79th St. (212-799-0400). (E) ($)

★ Ruby Foo's
In what might be Auntie Mame's duplex, the black-bean sauce is vibrant and the wok-steamed lobster is worth its weight in jade. And regardless of where you sit, you have to walk down the staircase at least once. Screaming "Live! Live! Live!" is optional. • 2182 Broadway, at 77th St. (212-724-6700). (M)

Scaletta
A dining room decorated in muted blues and pinks is the tranquil setting for refined Northern Italian fare, from smoked salmon and beef carpaccio to a selection of risotto and veal dishes. Conveniently located across the street from those famous dinosaurs at the Museum of Natural History. • 50 W. 77th St. (212-769-9191). (M)

@SQC
At Avenue, Scott Campbell reacquainted New Yorkers with the often overlooked pleasures of brunch, and now he's brought his rich repertoire of soufflé pancakes, scallion-and-Montrachet scrambled eggs, and pudding-thick hot chocolate thirteen blocks south. Later in the day, there's fragrant stuffed chicken, and an apple tart with caramel and ice cream in three acts that's wondrously good. Ditto frites in parchment. • 270 Columbus Ave., near 72nd St. (212-579-0100). (M)

Brooklyn

★ Diner
Even before you've finished your first cocktail, you notice the floor is tilting. But the disequilibrium contributes to the charm of this snug, just-rehabbed-enough 1927 dining car. A beyond-reductive menu offering "soup," "burger," "spinach," and, at brunch, "hot cereal" misleads at first. But chef Caroline Fidanza shows her dexterous hand with specials like succulent pork loin with caramelized cipollini and tender lamb ragout with white-bean gratin. • 85 Broadway, Williamsburg (718-486-3077). (M)

PHOTOGRAPH BY CARINA SALVI.

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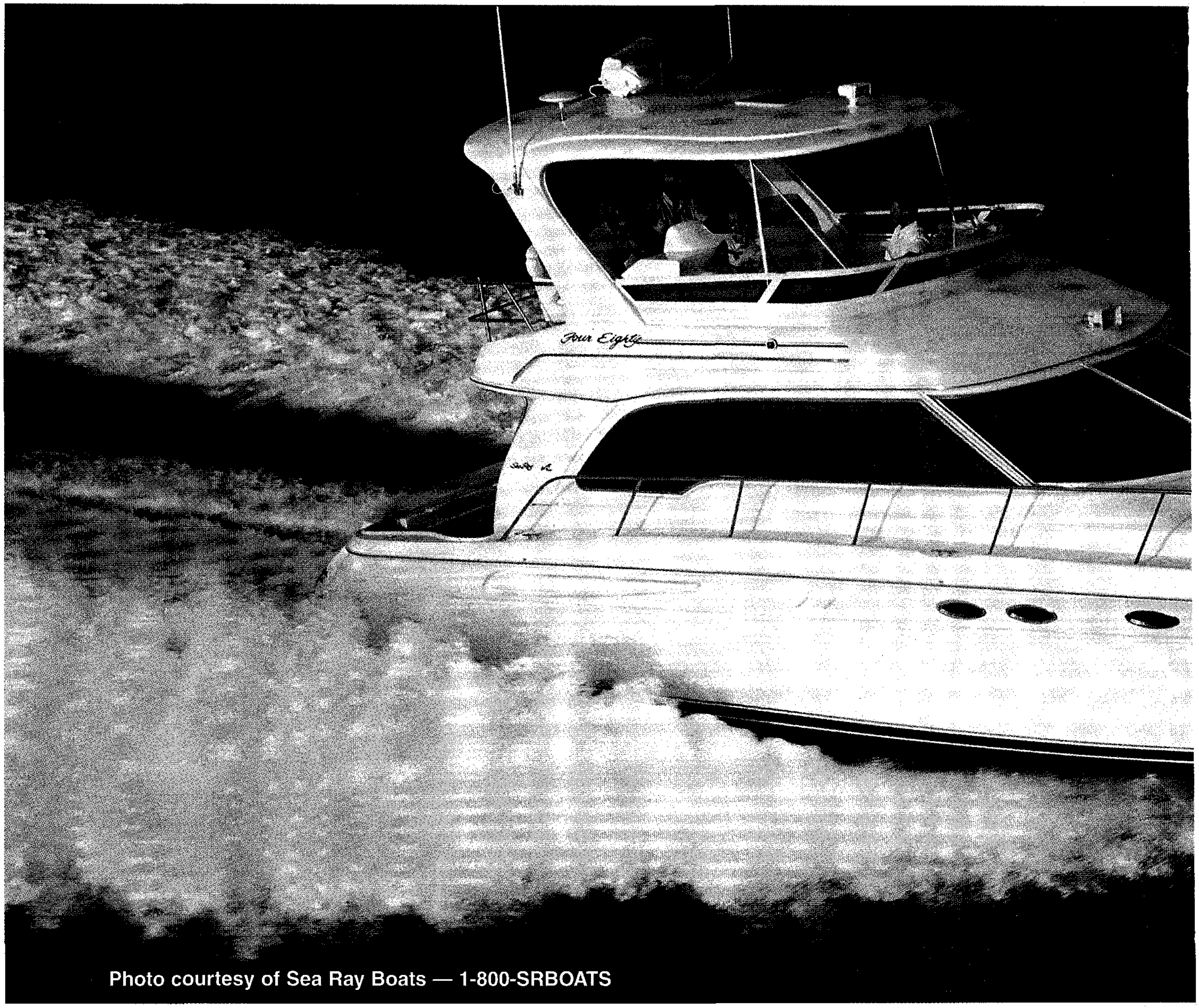

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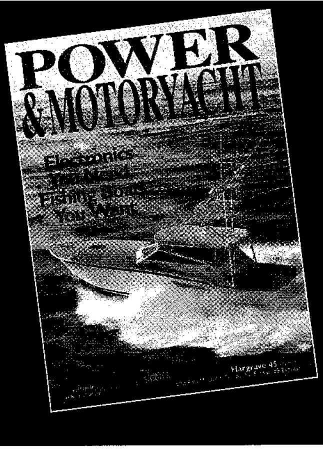
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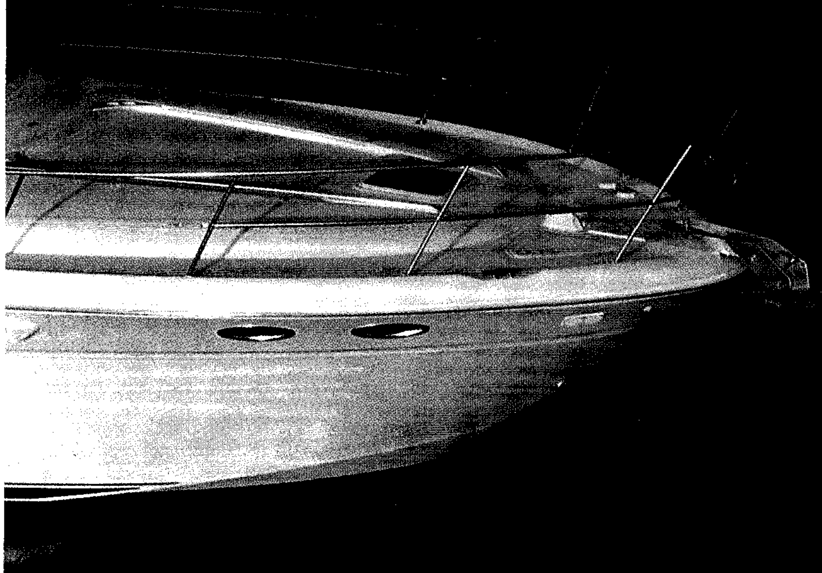

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Classical & Dance

Edited by Alicia Zuckerman

Classical Music

★ Chicago Symphony Orchestra
Daniel Barenboim leads Ravel's Spanish-influenced works and De Falla's *Nights in the Gardens of Spain*, with Barenboim as pianist, and "The Miller's Dance" from *The Three-Cornered Hat*. 10/2 at 7. He conducts Brahms, Schoenberg, and Wagner, 10/3 at 8; and Bach, Boulez, and Bruckner, 10/4 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $29–$112.

Concertante
String ensemble performs chamber works by Spohr, Osvaldo Golijov, and Dvořák's Double Bass Quintet. 10/2 at 8. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); $15.

★ New York Philharmonic
Lang Lang is featured in Rachmaninoff's Piano Concerto No. 2. Mussorgsky–Rimsky-Korsakov's *Night on Bald Mountain* and Sibelius's Symphony No. 2 are also on the program. 10/3 and 10/8 at 7:30, 10/4 at 2, and 10/5 at 8. • Avery Fisher Hall, Lincoln Center (212-875-5656); $24–$98.

New York Philomusica
Opens its season with an all-Beethoven concert, featuring pianist Robert Levin. 10/3 at 8. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); $25.

Staten Island Symphony
Opens its season with works by Beethoven and Mendelssohn, and Bruch's Concerto for Violin No. 1 featuring Leonid Sushansky. 10/5 at 8. • Center for the Arts, College of Staten Island, 2800 Victory Blvd. (718-390-3426); $27 advance, $35 at the door.

★ American Symphony Orchestra
Launches its fortieth season with the original 1928 concert version of R. Strauss's *The Egyptian Helen*, featuring soprano Deborat Voight. 10/6 at 3. • Avery Fisher Hall, Lincoln Center (212-868-9276); $29–$55.

★ Cecilia Bartoli
Exquisite mezzo sings Vivaldi and Gluck with the Orchestra of the Age of Enlightenment. 10/6 at 7:30. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $34–$127.

★ Ruth Laredo
Joined by the Bronx Arts Ensemble Wind Quintet, the acclaimed pianist plays and discusses the music of Clara and Robert Schumann, Chopin, and Brahms. 10/6 at 3. • Private home, 4515 Douglas Ave., Riverdale, the Bronx (718-601-7399); $25.

"Classical Café"
Makor, hangout for (mostly Jewish) twenty- and thirtysomethings, presents Bach, Mozart, Beethoven, and Ravel in a short concert suitable for novices. 10/6 at 8. Doors open at 6:30. • Makor, 35 W. 67th St. (212-601-1000); $15.

Curtis Macomber and Marija Stroke
Perform Beethoven sonatas for violin and piano in the lovely setting of the Wave Hill public garden on the Hudson. 10/6 at 2. • Wave Hill, Armor Hall, W. 249th St. and Independence Ave., Riverdale, the Bronx (718-549-3200, ext. 229); $15.

★ New York Philharmonic Ensembles
Lorin Maazel conducts chamber music by Bax, Nielsen, Villa-Lobos, and Grieg. 10/6 at 3. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); $20.

★ London Philharmonic Orchestra
Wearing his new hat, Maestro Masur is back in town conducting William Walton's Viola Concerto featuring Yuri Bashmet and works by Prokofiev and R. Strauss, 10/7 at 8; Beethoven's Symphony No. 1 and Bruckner's Symphony No. 7, 10/8 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $25–$89.

Vassily Primakov
Russian pianist and Young Concert Artist winner plays Schumann, Chopin, Schubert, Shostakovich, and Ravel. 10/8 at 8. • 92nd Street Y, 1395 Lexington Ave. (212-307-6656); $25.

Opera

Amato Opera
Presents Puccini's *Madama Butterfly*. Fri.–Sat. at 7:30; Sun. at 2:30. • Amato Opera, 319 Bowery (212-228-8200); $28.

Dicapo Opera
Presents Donizetti's *L'Elisir d'Amore*. 10/3–10/5, 10/11, and 10/12 at 8. 10/6 and 10/13 at 4. • Dicap Opera Theatre, 184 E. 76th St. (212-288-9438); $45.

★ "Galileo Galilei"
New Philip Glass–Mary Zimmerman collaboration about the sixteenth-century astronomer opens BAM's Next Wave Festival, with the Eos Orchestra performing the score. Visit bam.org. 10/1, 10/3–10/5 at 7:30. • Howard Gilman Opera House, Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100); $25–$60.

★ Metropolitan Opera
Puccini's *Turandot*, R. Strauss's *Elektra*, Rossini's *La Cenerentola*, Bizet's *Carmen*, and Umberto Giordano's *Andrea Chénier*, with Plácido Domingo and Juan Pons, are onstage this week. Call or visit metopera.org. • Metropolitan Opera House, Lincoln Center (212-362-6000); $25–$280.

★ New York City Opera
Jake Heggie's *Dead Man Walking* closes 10/2. New production of R. Strauss's *Salome*, Puccini's *Madama Butterfly*, and Mozart's *Don Giovanni* and *The Marriage of Figaro* run this week. Call or visit nycopera.com. • New York State Theater, Lincoln Center (212-870-5570); $25–$110.

Dance

★ Momix
Stunning, high-energy programs combine modern dance, acrobatics, puppetry, and theatrical illusion: *Opus Cactus*, an homage to the desert, and *Momix in Orbit*, a collection of old and new repertoire. Through 10/13. Tues.–Fri. at 8; Sat. at 2 and 8; Sun. at 2 and 7:30. • Joyce Theater, 175 Eighth Ave., near 18th St. (212-242-800); $40.

★ Ronald K. Brown/Evidence
10/2–10/20. Call for details or visit dtw.org. (See box.) • Dance Theater Workshop, 219 W. 19th St. (212-924-0077); $32.

Dance Imprints
Presents Dagmar Spain's *Appearances Part 1 & 2*, a collaboration with theater director Francine Rouseel exploring the effects of change by delving into the performers' own histories and the collective reaction to 9/11. 10/3–10/5 at 9. • Merce Cunningham Studio, 55 Bethune St. (917-670-4904); $15.

Sachiyo Ito and Company
Ito celebrates 30 years of performing in the U.S. with a program of Japanese dance, including a Kabuki work, traditional Okinawan dances, and a modern piece, *Dojoji 2002*. 10/5 at 7. • Riverside Church, Claremont Ave. at 120th St. (212-870-6784); $20.

Gina Gibney Dance
All-female troupe premieres *Time Remaining*, a meditation on the notion of time, inspired by an image of ancient temple ruins overtaken by vines. 10/5, 10/6, 10/8, and 10/10–10/13 at 8:30. • St. Mark's Church, Second Ave. at 10th St. (212-674-8194); $15.

★ San Francisco Ballet
Weeklong run includes Christopher Wheeldon's *Continuum*, set to Ligeti, Mark Morris's *Sandpaper Ballet* and *A Garden*, William Forsythe's *The Vertiginous Thrill of Exactitude*, and Balanchine's *Rubies*. 10/8–10/13. Call for details or visit citycenter.org. • City Center, W. 55th St. bet. Sixth and Seventh Aves. (212-581-1212); $30–$60.

New Work

Dark Victory

Ever since Dance Theater Workshop opened its doors in 1965, the organization has championed emerging and established dance artists, many of whom have gone on to become giants in the field. (Do the names Bill T. Jones and Mark Morris ring a bell?) In the eighties, it founded the now-prestigious Bessie Awards to recognize exceptional talent, and "they're a pretty essential part of the dance scene," says choreographer Ronald K. Brown, who made his first DTW appearance twenty years ago. This week, he and his company, Evidence, will inaugurate DTW's brand-new digs (studios, a theater, a gallery, and a café) with the premiere of **Walking Out the Dark**, a piece about the complexities of family relationships, especially among siblings (Brown's the oldest of four). Through a quartet of "danced conversations" and Brown's own text, the work explores anger, grief, and isolation, and ultimately resolves in forgiveness, love, and what Brown (pictured) describes as "real sweet joy." He has long incorporated aspects of populist dance into his work, and for this piece he draws from the traditions of West Africa and Cuba. "I like *us* dancing together," he says. "No one person is important. It's about us and what we are going through, and the fact that we are going through it together. That element is in all my choreography." (See "Dance.") A.Z.

Ground Rules This section emphasizes classical concerts, recitals, and outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. Stars (★) indicate our editors' recommendations. For rock concerts and club information, see "Nightlife."

PHOTOGRAPH BY ROSE EICHENBAUM.

cue

Nightlife

Edited by Ethan Brown

Concerts

★ "Music to My Ears: A Tribute to Timothy White"
10/8 at 8. With Brian Wilson; Sheryl Crow; John Mellencamp; Jimmy Buffet; more. • Madison Square Garden, Seventh Ave. and 34th St. (212-307-7171). $45–$250.

Ratdog
10/5 at 8. Ex-Dead member Bob Weir's expectedly jam-happy band. • Beacon Theatre, Broadway and 74th St. (212-307-7171). $37.50.

Small Stages

B.B. King Blues Club & Grill
10/2: Dave Wakeling. 10/3–10/4: The Neville Brothers. 10/6: Sweet Georgia Brown and the Uptown Horns. 10/7: Strawberry Fields. 10/8: Blue Rodeo. 10/9: The Gin Blossoms. • 243 W. 42nd St. (212-997-4144).

Bottom Line
10/4: "The Beat Goes On Visits the Wall of Sound." 10/9: Professor Louie and the Cromatix. 10/10: David Pomerantz. • 15 W. 4th St. (212-228-6300).

★ Bowery Ballroom
10/2: Fab Faux. 10/3: The Blind Boys of Alabama. 10/4: Girls Against Boys; Radio 4. 10/5: Robert Walters' 20th Congress. 10/6: Sparta. 10/7–10/8: Ween. 10/9–10/10: Low. • 6 Delancey St. (212-533-2111).

Conolly's Pub and Restaurant
Black 47 performs Saturdays at 10:30. • 121 W. 45th St. (212-597-5126).

Irving Plaza
10/5: Karl Denson's Tiny Universe. 10/9: Bjorn Again. • 17 Irving Pl. (212-777-6800).

★ Joe's Pub
Mondays: New-music showcase. Tuesdays: D.J.'s Beverly Bond and Belinda spin hip-hop and R&B. Wednesdays: World music. Thursdays: Editors, writers, photographers, and all sorts of other non-D.J.'s take to the decks for the "Personality D.J. Series." Saturdays: D.J. Johnny spins hip-hop, house, and soul classics. 10/2: Via. • 425 Lafayette St. (212-239-6200).

Knitting Factory
10/2: The Chameleons; Springhouse. 10/3: Cat Power. 10/4: Robert Bradley's Blackwater Surprise. 10/5: Pete Francis. 10/6: Bee and Flower. 10/7: Killswitch Engage. 10/8: Rex Hobart and the Misery Boys. 10/9: Cinerama; VHS or Beta. • 74 Leonard St. (212-219-3055). $.

★ Makor
10/2: Gabe Dixon Band. 10/3: Ellis Paul. 10/5: Soulfarm. 10/6: Classical 10/7: Brazzaville. 10/8: Sexfresh; Ben Arthur. • 35 W. 67th St. (212-601-1000).

Maxwell's
10/2: Ari Hest; Llama. 10/4: Elf Power. 10/5: The Chameleons. 10/8: Cinerama. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

★ Mercury Lounge
10/2: Young Dubliners. 10/3: Longwave. 10/4: Vinyl. 10/5: Do Make Say Think. 10/6: Jon Langford. 10/7: Haven. • 217 E. Houston St. (212-260-4700).

Northsix
10/3: Jason Lowenstein. 10/4: Gabe Dixon Band. 10/5: The High Strung; Kid Cassanova. 10/6: Mike Lutz. 10/8: Woke Up Falling. 10/9: Ghost; Damon and Naomi. • 66 N. 6th St., Williamsburg, Brooklyn (718-599-5103).

S.O.B.'s
10/2: "Black Lily." 10/3: "Basement Bhangra." 10/8: Culture. 10/9: Basilio Marquez. • 204 Varick St. (212-243-4940).

Southpaw
10/5: Elf Power. 10/7: Do Make Say Think. • 125 Fifth Ave., Park Slope, Brooklyn (718-230-0236).

The Village Underground
10/2: CKY. 10/3: Edwin McCain. 10/4: Dishwalla. 10/6: Hot Hot Heat. 10/8: The Shroomies. • 130 W. 3rd St. (212-777-7745).

"Warsaw"
10/10: "Electroclash Festival" presents Bis; A.R.E. Weapons; W.I.T.; Mt. Sims. 10/11: "Electroclash Festival" presents Peaches; Chicks on Speed; WIT; Tracy and the Plastics. • Polish National Home, 261 Driggs Ave., Williamsburg, Brooklyn (toll free, 866-468-7619).

Clubs

APT
Mondays: "The Minty Fresh Living Room" with Bobbito Garcia. Tuesdays: "iPod Party" with AndrewAndrew. Wednesdays: "Little Ricky's Rib Shack" with Rich Medina. Fridays: "Undressed" with Ursula 1000. Saturdays: Chairman Mao and Citizen Kane. • 419 W. 13th St. (212-414-4245).

Arc
Fridays: "Be Yourself" with progressive-house maestro D.J. Danny Tenaglia. Saturdays: "Made Saturdays," trance and progressive house spun by the likes of Deep Dish. • 6 Hubert St. (212-226-9212).

Festival

Clash Back

It doesn't represent the tectonic cultural shift that it did last year, but Larry Tee's second **Electroclash Festival** (which runs from October 9 through 13 at venues in Brooklyn and Manhattan) still has plenty to recommend it. The opening night, at Webster Hall on October 9, is particularly strong: It unites electro pioneers (Felix Da Housecat, pictured; Arthur Baker), an exciting new breed of genre-defying D.J.'s (2 Many D.J.'s; Erol Alkan), and local stars like Spencer Product. (See "Clubs" and "Small Stages.")

★ "Bang the Party"
Lori and E-Man's sweaty Friday-night house party returns to Manhattan after several years at Frank's Lounge in Brooklyn. Expect lots of tambourine-toting dancers and plenty of house and disco classics. • Opaline, 85 Ave. A (212-726-1322). $10.

Centro-Fly
Thursdays: Eclectic music with "?"; Fridays: "GBH" hosts some of the more adventurous nights at the club with D.J.'s like Ashley Beedle and Marshall Jefferson. • 45 W. 21st St. (212-627-7770).

Club Shelter
Saturdays: Timmy Regisford's long-running deep-house party "Shelter." • Club Shelter, 20 W. 39th St. (212-439-4141). $.

Luxx
Fridays: "Mutants" with D.J. Larry Tee. Saturdays: D.J. Larry Tee spins electroclash at "Berliniamsburg." Sundays: "House Music Sessions" with D.J. Raji K and D.J. Gomi. Sundays: More Larry Tee with "NYFC." Mondays: "Cult Movie Mondays." Tuesdays: D.J. Miss Guy spins rock and metal at "Hell Bent for Brooklyn." • 256 Grand St., Williamsburg, Brooklyn (718-599-1000).

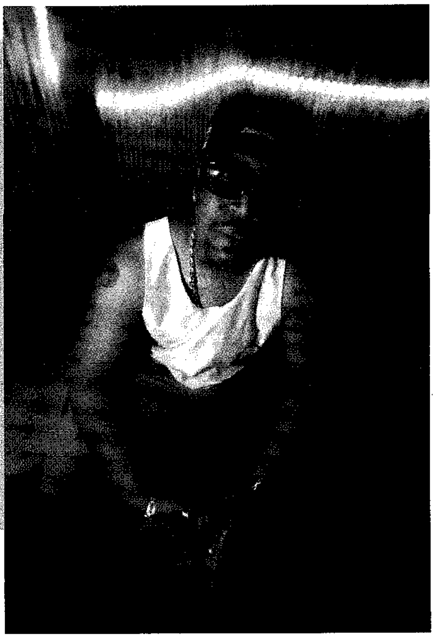
The Roxy
Saturdays: The Chelsea boys dance all night to a rotating set of house D.J.'s, including Razor, of Razor and Guido. • 515 W. 18th St. (212-627-0404). $.

Spa
Wednesdays: Rock and roll and electro spun by D.J.'s like Paul Sevigny. Thursdays: A-listers and fashionistas take over with "Ultra" featuring hip-hop, house, and rock and roll spun by D.J.'s Mark Ronson, Lady Bunny, Cameron Douglas. Saturdays: Overdressed Euros line up for "Jet Set" with D.J. Eric LaPeau. • 76 E. 13th St. (212-388-1060).

★ Webster Hall
10/9: "Electroclash Festival" presents Felix Da Housecat; Erol Alkan; Arthur Baker; 2 Many D.J.'s; Tommie Sunshine; Prance; Hungry Wives; more. • 125 E. 11th St. (212-353-1600).

Jazz

Birdland
Mondays in September and October from 5:30 to 7:30: Scott Whitfield Jazz Orchestra. Tuesdays from 5:30 to 7:30: David Ostwald's Louis Armstrong Centennial Band. Fridays from 5:30 to 7:30: Lew Anderson's All-American Big Band. 10/2–10/5: Jimmy Scott. 10/9–10/12: Dave Holland Big Band. • 315 W. 44th St. (212-581-3080).



Blue Note
Through 10/6: Karrin Allyson and Joey DeFrancesco. 10/8–10/13: Gary Burton and Makoto Ozone; Benny Green and Russell Malone. • 131 W. 3rd St. (212-475-8592).

Cajun
Mondays and Thursdays in October: Vince Giordano and the Nighthawks. Tuesdays: Stanley's Washboard Kings. Wednesdays: Eddie Davis and His New Orleans Jazz Band. Fridays: The Canal Street Dixieland Jazz and Blues Band. Saturdays: The Red Onion Jazz Band. Sundays: Peter Eckland Quartet. • 129 Eighth Ave., at 16th St. (212-691-6174).

Iridium
Monday nights, the Les Paul Quartet holds office hours. Through 10/6: James Blood Ulmer. Sets

Ground Rules In clubland, promptness is *not* next to godliness; expect shows to start later than promised. Stars (★) indicate our editors' recommendations. $ = cash only.

PHOTOGRAPH BY PHIL PEPPER/RETNA LTD.

Tribute

A Songwriter's Writer

In the hours after *Billboard* editor-in-chief Timothy White unexpectedly died of heart failure on June 27, his longtime friend Mitch Glazer received some surprising calls on his cell phone. "I was driving from New York to Boston that night," Glazer explains, "and I was getting these anguished calls from people like John Mellencamp, Sheryl Crow, Sting, Brian Wilson—one after another. I couldn't believe it." Glazer quickly decided to put the celebrity goodwill to use, securing Mellencamp (pictured) as well as musicians like Don Henley and Jimmy Buffett for a concert called **Music to My Ears: A Tribute to Timothy White** to benefit the editor and writer's family, which is faced with the expensive care of White's autistic son, Christopher.

"It's unprecedented for artists like this to come out and pay tribute to a journalist," Glazer says of the star-packed show that will take place at Madison Square Garden on October 8, "but Tim was a special man. This is a rock-and-roll version of *It's a Wonderful Life*." (See "Concerts.") E.B.

Sun.–Thurs. at 8 and 10, with extra midnight set Fri. and Sat. • 1650 Broadway, at 51st St. (212-582-2121).

★ "Jazz at Lincoln Center" Presents: "Singers Over Manhattan"
10/5 at 8. With Claudia Acuna; Mark Murphy. • Stanley H. Kaplan Penthouse, Rose Building, Amsterdam Ave. and 65th St. (212-721-6500). $45.

★ "Jazz Insights" Presents: "The Legacy of Charlie Parker"
10/1–11/5. Jazz and lecture series hosted by Arnold Smith. Tuesdays from 7:45 to 9:30. 10/8: Gerry Niewood. • New School University, 66 W. 12th St. (212-229-5690). $35.

Small's
Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St. (212-929-7565).

Tonic
Sundays: "Klezmer Sundays." 10/2: Pamela Kurstin. 10/5: Micah Gaugh, Marc Ribot, Melvin Gibbs. • 107 Norfolk St. (212-358-7503). $.

Village Vanguard
Mondays throughout October: The Vanguard Jazz Orchestra swings on. Through 10/6: Brad Mehldau Trio. 10/8–10/13: Jim Hall Trio. • 178 Seventh Ave. So. (212-255-4037). $.

Comedy

Alba Sanchez
The comedian–performance artist makes her La Mama debut. Through 10/6. • La Mama, 74 E. 4th St. (212-475-7710). $15.

"Chicago City Limits' Directors Cut"
The comedy troupe opens its twenty-ninth revue. Performances Thursday at 8, Friday and Saturday at 8 and 10:30. • Chicago City Limits Improvisational Theater, 1105 First Ave., at 61st St. (212-888-5233). $20.

Comedy Cellar
10/8–10/14: Colin Quinn; Jim Norton; Godfrey; Sherrod Small. • 117 MacDougal St. (212-254-3480).

Dangerfield's
Through 10/6: Jim McCue; Jim Norton; Gregory Carey; Nancy Redman; Gregory Vacarello. • 1118 First Ave., near 61st St. (212-593-1650).

Graham Norton
The star of the BBC America's *So Graham Norton* presents a new show, *Red Handed*. • The Theatre at St. Clements, 423 W. 46th St. (212-741-0391). $30.

Surf Reality
First Friday of every month: "The Vim Variety Show." First Saturday of every month: "The Carmen Mofongo Show." • 172 Allen St. (212-673-4182).

Cabaret

★ Cafe Carlyle
Sundays through 11/10: Alex Donner. Mondays through 12/30: Eddy Davis New Orleans Jazz Band featuring Woody Allen. Tuesdays through Fridays through 10/5: Christine Ebersole. • Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).

Danny's Skylight Room
Saturdays in October: Blossom Dearie. • 346 W. 46th St. (212-265-8130).

Don't Tell Mama
Thursdays in October at 6: "Seth's Broadway Chatterbox." Saturdays at 8:30: Ron Poole's "Poole Party!" Saturdays at 11: Tommy Femia in "Judy Garland Live!" • 343 W. 46th St. (212-757-0788). $.

Feinstein's at the Regency
10/8–10/19: The luminous Ann Hampton Callaway. The food-and-beverage minimum is $40 per person at all 8:30 P.M. shows and $25 per person at 11 P.M. • 540 Park Ave., at 61st St. (212-307-4100 or 212-339-4095).

★ Flea Theater
Through 10/13 at 9:30: Barb Jungr. • Flea Theater, 41 White St. (212-226-0051).

★ Jane Olivor
10/5 at 8. • The Sylvia and Danny Kaye Playhouse at Hunter College, 68th St. bet. Lexington and Park Aves. (212-307-7171). $50.

Judy's
10/2: Carol Shedlin in "Fresh as a Daisy." 10/3: Thayer. 10/4: Barbara Lea. 10/5 and 10/7: Audrey Lavine. 10/6: Jan Prokop. 10/8: Diane D'Angelo. 10/9: Carol Shedlin. • 169 Eighth Ave., near 18th St. (212-929-5410).

★ Neue Galerie New York
10/4: Ute Lemper. • 1048 Fifth Ave., at 86th St. (212-628-6200).

RAINER *Continued from page 52*

new trilogy inspired by Dante's *Divine Comedy*. (No one can accuse these guys of not thinking big.) Their script **Heaven**, the only installment completed at Kieslowski's death, is the basis for the new film of the same name directed by *Run Lola Run*'s Tom Tykwer and starring Cate Blanchett and Giovanni Ribisi. What at first might seem like a mismatch—the brooding Pole and the hot-footed German—turns out to be something of a lovefest. Tykwer embraces Kieslowski's themes of ardor and fate and redemption with a vengeance, and gives them a propulsiveness that, at least in the early stages of the film, makes them fairly easy to digest (*Run Dante Run*?). He gets into the spirit of the piece, but in the end, that's the problem: A great deal of energy is expended on metaphysical ruminations that become ever fuzzier. The film is intended as an allegory, but it works best as a jailbreak romance. In this movie, lowbrow trumps highbrow every time.

Cate Blanchett's Philippa is an English schoolteacher working in Turin who plants a bomb in a trash can inside the office of a major drug dealer who has ruined the lives of several of her students. Her plan goes awry, and four innocent people are killed instead of the dealer. She is quickly arrested and interrogated by the local judge and *carabinieri*. Her translator in these interrogations is a young police officer, Filippo (Ribisi), who falls hard for her and ingeniously engineers her escape. Churchmouse-quiet and cadaverously pale, Filippo is an unlikely suitor for the firebrand Philippa, who feels great remorse for her botched bombing but still wants to get the hell out of Turin. Their romance is essentially chaste in spirit; by the end, when they have both shaved their heads, Filippo and Philippa look like twins from a galaxy far, far away.

The moral issues in *Heaven* are profound—and profoundly unrealized. Philippa's dilemma is that, acting as self-appointed executioner, she killed innocent people in pursuit of the guilty. She doesn't wish to escape her fate, and yet most of the time, she never grapples with what is supposed to be her excruciating ambivalence about guilt and innocence. This lack appears to be a fault of the script rather than a deliberate attempt to show us her psychological and spiritual evasions. Tykwer sets up a moral equation and then doesn't do the math. ■

Before you head for the theater, find out what **Peter Rainer** recommends at newyorkmetro.com/movies/rainer.

PHOTOGRAPH BY PAUL NATKIN.

TheMix

Edited by Boris Kachka

Radio Highlights

"Live With John Schaefer"
The first of a series of exclusive live broadcasts features Leo Kottke performing the music of John Fahey at the 92nd Street Y for the New York Guitar Festival. • 10/5 at 8 P.M. WNYC, 93.9 FM.

Catherine Coulter
The suspense author talks to the eponymous host of "The Lewis Burke Frumkes Show" about her new thriller, *Eleventh Hour*. • 10/6 at 8 P.M. WPAT, 930 AM.

Lectures and Panels

Ragtime and Literature
NYU's Reid Badger, author of *A Life in Ragtime*, and Sondra Kathryn Wilson, whose books include *In Search of Democracy*, talk about the music's place in twentieth-century books and culture. • 10/2 at 6 P.M. The Mercantile Library, 17 E. 47th St. (212-755-6710); $5.

Blake Eskin on Genealogy
The author of *A Life in Pieces: The Making and Unmaking of Binjamin Wilkomirski* talks with genealogy expert Rachel Fisher about families, science, and the Holocaust-survivor hoax in his book. • 10/2 at 7 P.M. Center for Jewish History, 15 W. 16th St. (212-294-8301); $7.50.

"Great Works Symposium"
A day of panels is meant to address the rebuilding of downtown Manhattan with a view to the legacy of François Mitterand's "Grand Travaux" project. Paul Goldberger, Thomas Krens, and Bernard Tschumi are among the participants. • 10/3 at 9:30 A.M. to 5 P.M. Guggenheim Museum, 1071 Fifth Ave., at 89th St. (212-725-7200); $20.

Online Book Promotion
This panel—featuring publishers and editors with experience at Amazon, *The Paris Review*, *Lingua Franca*, and Wired.com—is the first in a nine-part series on how to succeed in indie publishing. • 10/3 at 6 P.M. Small Press Center, 20 W. 44th St. (212-764-7021); $25, $145 series.

Lindy Roy
The architect who teaches design at Princeton and Cooper Union talks about recent projects like a New York City bar and ecotourism resorts in Africa and Central America. • 10/3 at 7 P.M. Whitney Museum of American Art, 945 Madison Ave., at 75th St. (212-570-3676); $8.

"The Victorian Nude"
Art critic and educator Brian Boucher talks about the Brooklyn Museum's titillating new exhibit and its more political companion, Judy Chicago's "The Dinner Party." • 10/5 at 8 P.M. Brooklyn Museum of Art, 200 Eastern Pkwy. (718-638-5000); free with $6 admission.

Howard Lutnick
The CEO of the tragically bereft brokerage firm Cantor Fitzgerald talks about the painful experience and his new book, *On Top of the World: Cantor Fitzgerald and 9/11—A Story of Loss and Survival*. • 10/6 at 7 P.M. 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

Immigration Post-9/11
New School fellow Evan Wolfson moderates a panel on recent changes in immigration policy and their effect on asylum-seekers in particular. • 10/7 at 8 P.M. The New School, 66 W. 12th St. (212-229-5548); $5.

"Covering Access and Influence"
New York's own Michael Tomasky joins four other political journalists to discuss editorial pitfalls in a field where so much depends on proximity to power. • 10/8 at 6 P.M. HBO, 1100 Sixth Ave., at 42nd St. (212-686-5005); $10.

Afghan Women Filmmakers
Five Afghan-American women who have produced work about their native land discuss the plight of Afghan women. • 10/8 at 7 P.M. Asia Society, 725 Park Ave., at 70th St. (212-327-9276); $10.

The Written Word

Gary Sernowitz
The author reads from his financial suspense novel, *The Contrarians*. • 10/2 at 6:30 P.M. Melville Gallery, 213 Water St., South Street Seaport (212-748-8735); $3 suggested.

Anna Quindlen
The veteran journalist reads from and talks about her new novel, *Blessings*. • 10/2 at 7 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

"Covering Sex From All Angles"
Sex columnists—*Time Out*'s Jamie Bufalino, the *Voice*'s Tristan Taormino, *Seventeen*'s Melissa Daly, *Stuff*'s Dawn Yanek, and *Playgirl*'s Michelle Zipp—discuss their stimulating profession. • 10/2 at 7 P.M. NYU's Salmagundi Club, 47 Fifth Ave., at 11th St. (212-204-4251); $15.

Michael Chabon
The Pulitzer Prize–winning novelist reads from his book for children, *Summerland*. • 10/2 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Chuck Palahniuk
The *Fight Club* author reads from his new offering, *Lullaby*, alone on Thursday and with first-time novelist Gabriel Brownstein—reading from *The Curious Case of Benjamin Button, Apt. 3W*—on Sunday. • 10/3 at 7 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); with Brownstein: 10/6 at 7 P.M. KGB, 85 E. 4th St. (212-505-3360); free.

Richard Bausch
The famed short-story writer reads from his new novel, *Hello to the Cannibals*. • 10/3 at 7:30 P.M. Barnes & Noble, 396 Sixth Ave. (212-674-8780); free.

Tony Horwitz
The entertaining and enterprising writer talks about his new book, *Blue Latitudes: Boldly Going Where Captain Cook Has Gone Before*. • 10/3 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

"Not in Our Name"
Artists who have signed a statement of conscience opposing the warmongering U.S. administration—including Tony Kushner, Pete Seeger, Wallace Shawn, and Marisa Tomei—read and perform. • 10/3 at 7:30 P.M. The Cooper Union, 7 E. 7th St. (212-340-9539); $10.

Nick Tosches
The abrasive writer celebrates the publication of *In the Hand of Dante*, with surprise guests. (See box.) • 10/4 at 7 P.M. Housing Works, 126 Crosby St. (212-334-3324); free.

"Mysteries From the Outer Boroughs"
Four authors inaugurate this local genre-fiction series—Gabriel Cohen, Peter Blauner, Michael Ledwidge, and Grace Edwards. • 10/5 at 2 P.M. Brooklyn Public Library, Grand Army Plaza, Brooklyn (718-230-2100); free.

"Keys to the City"
Three writers—locksmith Joel Kostman, chef Frank Lima, and tour guide Timothy "Speed" Levitch—talk about how their jobs enhance interaction with the city. • 10/6 at 2 P.M. Eldridge St. Synagogue, 12 Eldridge St. (212-219-0903); $6.

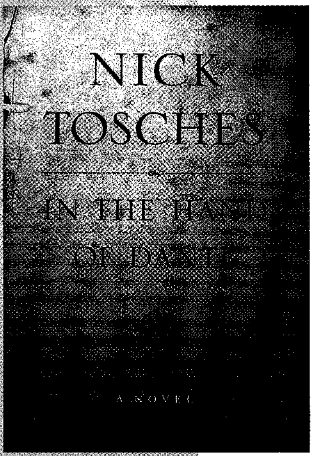
Stephen Ambrose and Douglas Brinkley
The two historians recall their trip up the Mississippi with photographer Sam Abell and sign copies of the resulting photographic history, *The Mississippi and the Making of a Nation*. • 10/7 at 6:30 P.M. Barnes & Noble, 1280 Lexington Ave., at 86th St. (212-423-9900; free.

Nadine Gordimer
The South African Nobel Prize winner reads from her new novel, *Pickup*. • 10/7 at 8 P.M. 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $16.

In Print

The Towering Inferno

Nick Tosches—rock critic, journalist, novelist, self-taught classical scholar—is best known for biographies of characters as brazen, offensive, and conflicted as he is: Jerry Lee Lewis, Sonny Liston, Dean Martin, and mafioso financier Michele Sindona. The subject of his new novel, *In the Hand of Dante* (Little, Brown, $24.95), fits right in. The medieval poet, whose fictional metaphysical wanderings here are interwoven with the criminal adventures of a writer named Nick Tosches, has been a longtime obsession and role model. "If you gave him a bad glass of wine, he'd probably put you in hell," says Tosches, "and then he'd put some whore in Heaven. He's a mystery figure, and part of what I wanted to do was bring him back as a human soul"—a very flawed one, it turns out—"and redeem that soul considering the facts of his life." Tosches himself has literary axes to grind. "I speak to you as an AOL Time Warner product," his alter ego begins, eventually excoriating CEOs, the *Times*, "quality of life," synergy, AIDS activists, Oprah ("that fat-ass bitch"), the book's editor (Michael Pietsch), and most of all that "post-literate industry of mediocrity," publishing. "Michael called me and said at first he was very disturbed," Tosches says, "and then he was very happy." It was, after all, the perfect marketing ploy. "I used to think I was crazy," he says. "Now I think they're crazy. I think if they just fired fucking publicists and let the book speak for itself, we'd be better off." Not to imply that Tosches is disappointed in himself: "It's probably one of the few books that I really wanted to write," he says. "I just wanted to say exactly what I wanted to say. That's what I did here for the first time, and it felt good." Tosches reads at Housing Works on October 4. (See "The Written Word.") B.K.



Solutions to last week's puzzles

M	O	N	I	C	A	L	E	W	I	N	S	K	Y	■
I	■	A	■	A	■	U	■	R	■	A	■	N	■	P
L	O	N	G	R	A	N	G	E	■	D	R	O	N	E
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E	X	I	L	E	■	W	A	T	E	R	G	A	T	E
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N	U	G	A	T	O	R	Y	■	G	O	L	L	U	M
I	■	■	■	E	■	T	■	H	■	E	■	■	■	A
U	N	B	O	R	N	■	T	E	A	S	P	O	O	N
M	■	I	■	■	■	S	■	L	■	O	■	C	■	D
D	I	S	A	V	O	W	A	L	■	P	R	U	N	E
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M	O	U	N	D	■	R	O	N	D	A	V	I	E	S
E	■	T	■	A	■	V	■	I	■	G	■	S	■	O
■	C	H	E	L	S	E	A	C	L	I	N	T	O	N

C	A	M	P	■	G	L	O	W	■	M	I	R	I	A	M	■	E	D	E	N
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T	O	R	C	H	E	D	B	Y	A	N	A	N	G	E	L	■	A	C	E	S
C	H	O	S	E	N	■	■	I	N	T	E	G	E	R	■	I	N	E	R	T
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R	E	D	H	O	T	■	■	I	T	A	R	■	V	E	N	A	■	S	H	E
E	R	D	A	■	A	S	T	R	I	D	■	■	A	W	O	L	■	S	E	N
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N	E	A	R	■	L	A	V	A	C	O	M	E	B	A	C	K	T	O	M	E
E	R	T	E	■	O	N	A	L	O	G	■	E	A	S	T	■	I	S	A	N
T	S	E	S	■	W	I	S	E	L	Y	■	S	A	P	S	■	S	E	N	D

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World Wildlife Fund

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On View

Mambo Kings

Latin music—salsa in particular—has roots in West Africa, the Caribbean, Spain, and even Sephardic Judaism. But it might have gone nowhere without New York City, incubator of many a hybrid tradition and home to the big bands of Tito Puente (pictured), Machito, and the rest. The Museum of the City of New York explores that fruitful relationship in **Raíces: The Roots of Latin Music in New York City**. Photographs, posters, scores, instruments, and silky, spangled costumes are mostly borrowed from the 15,000-strong collection of the Raíces ("Roots") Latin Music Museum just up the block; programs, accompanied by music and dancing, include "Mambo in the Catskills" (on the Jewish connection), a screening of rare films, and a panel of dancers from the legendary Palladium who'll be all too eager to demonstrate their old moves. (Opens October 5; see "Exhibits.")

Salman Rushdie
The internationally renowned novelist talks about his new collection of nonfiction, *Step Across This Line*. • 10/8 at 7 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

Lewis Lapham
The *Harper's* editor talks about his political tract, *Theater of War: The Innocent American Empire*. • 10/8 at 7 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

Gary Shteyngart and Arthur Phillips
The two authors read from delightful novels skewering the expats of the nineties—Shteyngart from *The Russian Debutante's Handbook*, Phillips from *Prague*. • 10/8 at 7 P.M. KGB, 85 E. 4th St. (212-505-3360); free.

Special Events

Tours

John Lennon Tour
Marking his would-be 62nd birthday, explore the contrast between stifling sixties Beatlemania and the seventies New York that Lennon loved. • 10/5 and 10/6 at 2:45 P.M. Reservations and meeting place, 212-465-3331; $12.

Sunnyside's Culinary Treats
Sample the many cultures of the burgeoning Queens neighborhood—Irish, Colombian, South Asian, Argentine, Turkish, Korean, etc.—via their food, ending with lunch. • 10/6, 10 A.M. to 1 P.M. Call 212-229-5630 for registration and meeting place; $65 including lunch.

Prospect Heights House Tour
Sandwiched between Prospect Park and Fort Greene, a neighborhood rich in architectural detail offers a wide range of entertainments. Visit them all on a self-guided tour of eleven open houses. • 10/6, noon to 5 P.M. Tickets day-of at Muddy Waters Coffee Bar, 669 Vanderbilt Ave., at Park Pl., Brooklyn, or in advance at 718-707-1277; $15.

York Avenue History
Lenox Hill landmarks—Webster Library, Shively Sanitary Tenements, the former East Side House Settlement—are on the itinerary, which begins at recently landmarked tenements. • 10/6 at 1 P.M. City & Suburban Home's Archives Room, 515 E. 78th St. (212-388-0883); free.

Benefits

2002 Brennan Legacy Awards Dinner
NYU Law School's Brennan Center for Justice gives out three awards for advancing the cause of social justice. Alec Baldwin and Amy Chanos chair the event and actor-director Charles S. Dutton emcees. • 10/3, cocktails at 6 P.M., dinner and awards 7 P.M. Regent Wall Street Hotel, 55 Wall St. (212-992-8646); $500 to $2,000.

Jen Junior Benefit
Performance artist Saint Reverend Jen throws a concert, slide show, and performance party to help Jen Junior, her hypoglycemia-stricken chihuahua. • 10/4 at 9 P.M. SPACE, 602 E. 14th St., second floor (212-560-7235); $10.

Benefit Fashion Brunch
A mealtime show of off-price clothing from Shoshanna—commemorating Breast Cancer Awareness Month—benefits Shop Well With You, an organization that shops for women with cancer. • 10/6, first seating noon, second seating 1:30 P.M. Marion's Continental Restaurant, 354 Bowery (rsvp@shopwellwithyou.org); $50.

Exhibit

"Raíces: The Roots of Latin Music in NYC"
The exhibit is supplemented with occasional panel discussions and some music and dancing, too. (See box.) • 10/5 through 2/16/03. Museum of the City of New York, 1220 Fifth Avenue, at 103rd St.; some panels at other locations (212-534-1672 for program schedule); free with $7 admission.

Other Events

International In-Water Boat Show
The first show in the city ever to offer sea trials, this expo of big brands—all floating and ready to go—also sponsors two rock concerts at the Stone Pony. • 10/3 and 10/4, 11 A.M. to 7 P.M.; 10/5, 10 A.M. to 7 P.M.; 10/6, 10 A.M. to 6 P.M. Liberty Landing marina, Liberty State Park, 80 Audrey Zapp Dr., Jersey City (201-200-9800); $15 includes concerts.

Fourth Annual Knit-Out
Virtually any knitting- or crochet-related query, interest, or fetish can be indulged at this massive compendium of fashion shows, free lessons, demos, and information booths. • 10/6 at noon. Union Square Park, Broadway at 17th St. (www.knit-out.com); free.

Sports

Balance Bar 24-Hour Adventure
Just in time for *Survivor: Thailand*, this Mark Burnett wet dream makes its fourth of five stops here. Adventurers in teams of three mountain bike, trek, kayak, climb, rappel, Rollerblade, and navigate themselves to set destinations throughout a 90-mile course. A concurrent Spectator Festival has outdoor clinics, a climbing wall, games, give-aways, and a stunt mountain bike demo. • Race: 10/5 at 6 A.M. Anthony Wayne Recreation Area, Harriman State Park; Spectator Festival 10/5 at 10 A.M. Chelsea Piers, Pier 62 (818-707-8866); $770 per team, festival free.

Norway Festival
Salmon! Cheese! Waffles! Celebrate your (or someone else's) Norwegian heritage with food, music, and three races: the 5K Norway Run, Grete's Great Gallop Half-Marathon, and the Troll Stroll for wee runners ages 2 to 12. • 10/6, 5K at 9:15 A.M., Half-marathon 9:30 A.M., Troll Stroll 10:30 A.M. Central Park, 70th St. and E. Dr. (212-860-4455); $30, $20 members, Troll Stroll $7.

PHOTOGRAPH COURTESY OF THE RAÍCES LATIN MUSIC MUSEUM.

Kids

Edited by Susan Avery

Events

For Children

Getting Medieval on Your Park
The annual Medieval Festival returns to Fort Tryon Park. (See box.) • 10/6 from noon to 6 P.M.; Fort Tryon Park, 190th St. and Fort Washington Ave. (212-795-1600 or members.aol.com/whidc); free.

Quilting Bee
A complex quilt design that's easy enough for kids? The American Folk Art Museum holds a two-day quilting bee for kids ages 8 and older. Each child goes home with a completed block large enough to turn into a pillow. • 10/5 and 10/6 from 2 to 4 P.M.; American Folk Art Museum, 45 W. 53rd St. (212-265-1040 or folkartmuseum.org); free with museum admission.

Scandinavian Adventures
Scandinavia House features regular programs for kids where they can learn about the history and culture of Scandinavian countries. On 10/8, kids learn about Danish architect Arne Jacobsen and how shapes in nature inspire design, and then make a miniature version themselves. • 10/8 from 3:30 to 5 P.M.; Scandinavia House, 58 Park Ave., near 37th St. (212-879-9779 or scandinaviahouse.org); $10.

Needing Space
How about a day in the life of an astronaut? At the American Museum of Natural History, kids will learn how the body works and reacts to microgravity. For kids ages 10 to 12. • Three Wednesdays: 10/9, 10/16, 10/23 from 4:15 to 5:45 P.M.; American Museum of Natural History, 79th St. and Central Park West (amnh.org); $40.

Oy, What a Year
Elivia Savadier, illustrator of the new book *Jewish Holidays All Year Round* (Harry N. Abrams), leads a painting workshop at the Jewish Museum and gives participants a lesson on how books are made. Museum tour follows. • 10/13 at 2 P.M.; the Jewish Museum, 1109 Fifth Ave., near 92nd St. (212-423-3200 or thejewishmuseum.org); $3 plus museum admission.

Riotous Radio
"Greasy Kid Stuff" hosts Belinda and Hova from WFMU-FM radio bring their live weekly kids' show to the Museum of Television & Radio for a morning of music, dancing, and fun. • 10/5 from 10 A.M. to noon; Museum of Television & Radio, 25 W. 52 St. (212-621-6800); $15.

No Birdy Does It Better
Accompanied by his mandolin, banjo, and accordion, storyteller Jim Keyes spins musical tales about birds and their fancy flight at Wave Hill. For kids ages 4 and older. • 10/5 at 2:30 and 3:30 P.M.; Wave Hill, W. 249th St. and Independence Ave. (718-549-3200 or wavehill.org); free with admission.

What's New at the New Vic?
Theatrical treasures from around the globe return to the New Victory Theater. This season opens with France's *Junebug Symphony*, about a man who goes to bed and wakes up to find that he's landed in bizarro world with aria-singing portraits, a watery body, and a sleepwalking trapeze artist. • Through 10/13; New Victory Theater, 209 W. 42nd St. (212-239-6200 or newvictory.org); $10-$30.

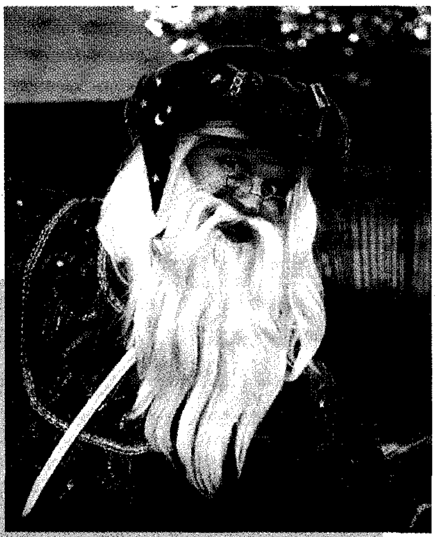
Carnegie's First Family
The first family concert of Carnegie Hall's fall season is *Orpheus*, with Charlotte Blake Alston doing the storytelling. Tickets go quickly. • 11/2 at 2 P.M. (pre-concert activities for kids begin at 1 P.M.); Carnegie Hall, Seventh Ave. and 57th St. (212-247-7800 or carnegiehall.org); $5.

For Teens

Poets Who Know It
Back by popular demand, the Teen Poetry Shout Out at the Kitchen is a noncompetitive showcase with mike, lights, and real-time video projection. Participants begin with vocal and physical warm-ups followed by a writing exercise. After teens perform their own pieces, the event concludes with a performance by hip-hop spoken-word ensemble Second2Last. • 10/5 from noon to 3 P.M.; the Kitchen, 512 W. 19th St. (212-255-5793, ext. 15); $5.

Happening

Serf's Up



It's the perfect New York City family event: an old-fashioned game of verbal abuse, segueing into the fine art and athleticism of hand-to-hand combat. "We want to attract people to the community to see what we're really like," says Dennis Reeder, a Washington Heights resident. Not to worry: The 29-year-old **Medieval Festival** at Fort Tryon Park annually draws some 40,000 wenches, serfs, and their offspring to watch jousting on horseback, chess matches with battling human pieces, fencing demonstrations, and more (pictured, Merdwyn the Mediocre, an inept wizard played by Scott R. Payne) from a time when mace was not a spray but rather a spiky iron weapon that really hurt. "Fort Tryon is a great park with astounding views," says Reeder, the producer and a neighborhood cheerleader. "People who don't know think if they come here, they'll be stepping over burned-out cars." Probably not, but a few bodies of gallant knights may be strewn about. (See "Children's Events.") S.A.

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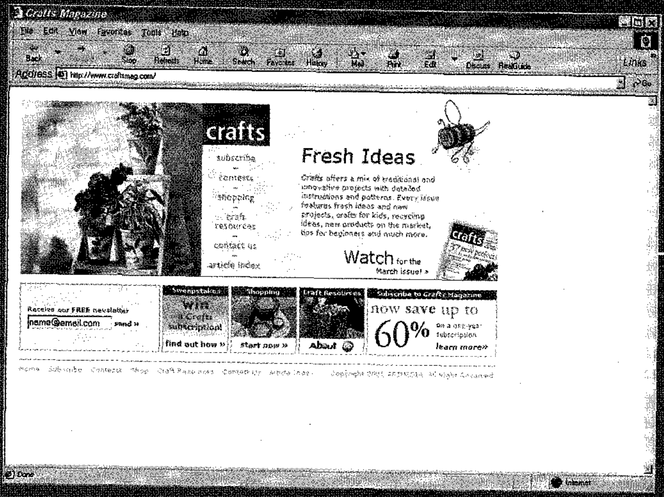
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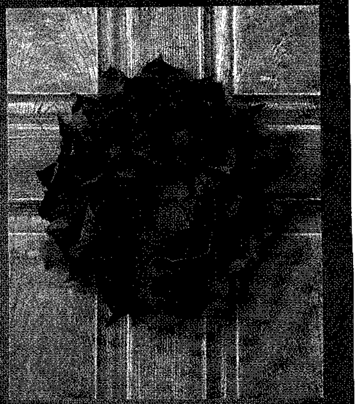

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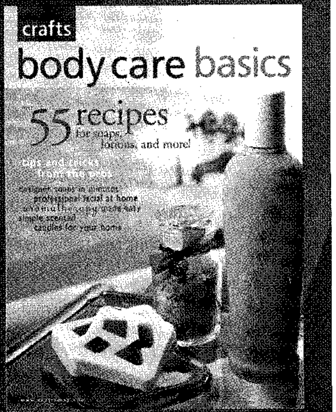
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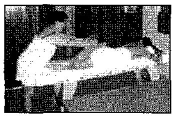

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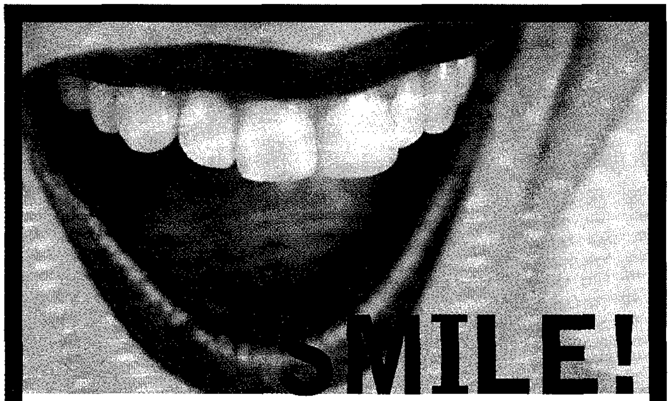

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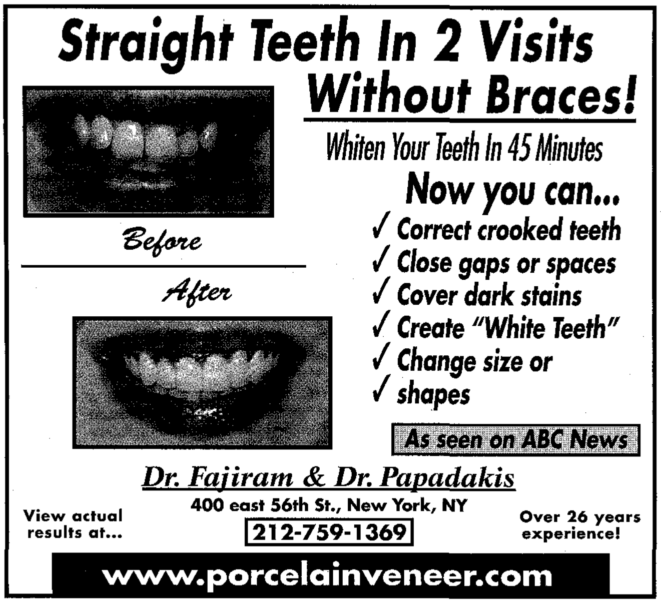

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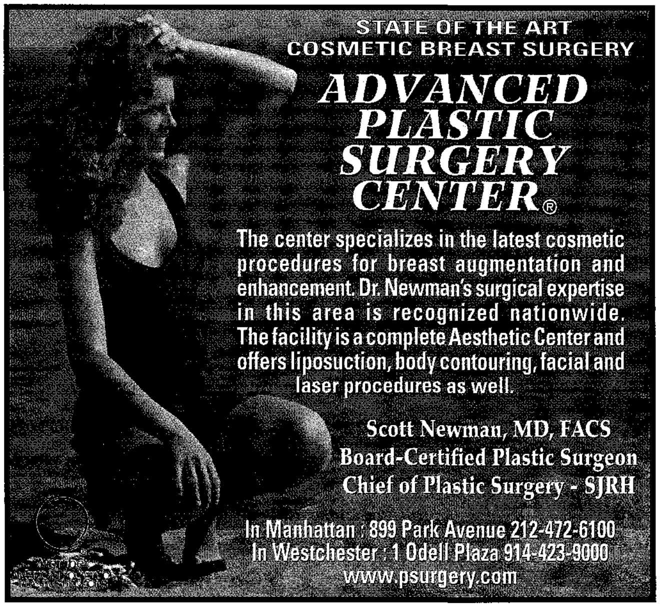

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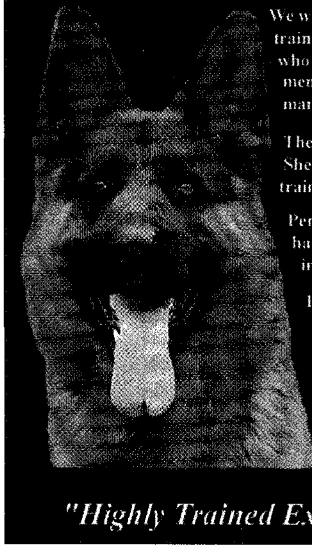

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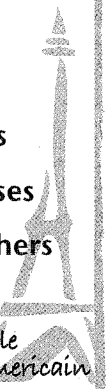

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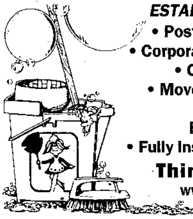

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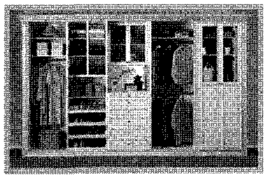

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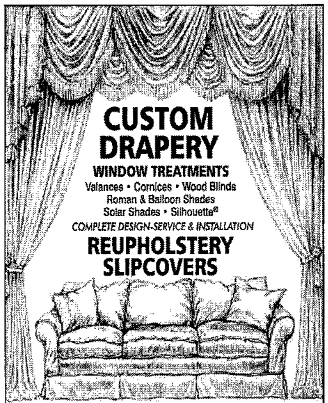

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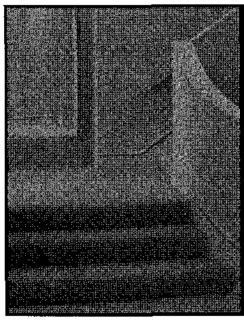

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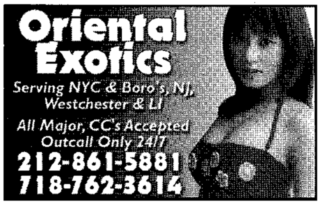

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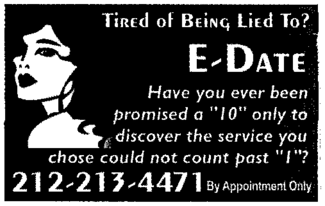

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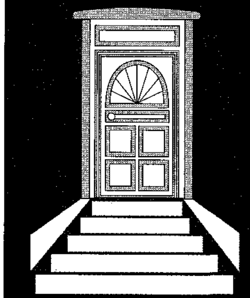

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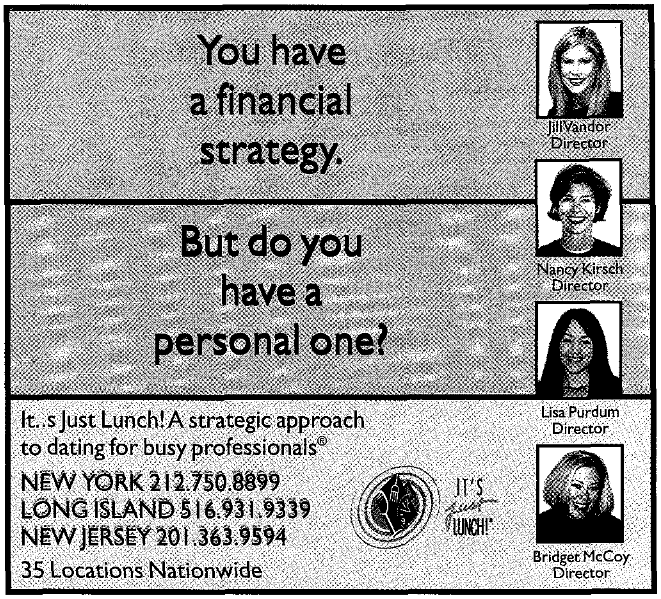
Beautiful Doctor—Blond, slim, widow of Italian decent seeks successful, sophisticated man, 50-60. Photo. Emily, POB 1350, New York, NY 10021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Warm, Witty, Accomplished Gentleman—Handsomely 57, seeks elegant, cultured, attractive European lady, 40s. 3050 ✉☎

Dynamic, Affectionate, Successful—Semi-retired, 58, divorced white male - enjoys theater, travel, dining - truly handsome, great physique. Looking for slim model type, 30-50, to share my life. 3081 ✉

Are You A "60ish" Gentleman?—A glamorous, interesting, vivacious, romantic, 5'5", elegant lady in (212)/Boca is waiting to meet you. If you are a lover of all things cultural, a mensch, retired professional, ready to travel and enjoy the best life has to offer. MeetEHS@aol.com 3059 ✉☎

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Woman Seeking Man—gorgeous, ex-model, 27, looking for a very successful, handsome, single male, 30-50 yrs old, who is ready to be treated like a king. Must be financially independent. 3093 ✉☎

Notre Dame Graduate—Pretty blond, blue eyes, lives in Southampton, has two older children, intellectual stimulation important. Interested in liberal causes. Looking for people-person in his 50s. 3048 ✉☎

Very Pretty, White, Slender—Multilingual single mom, 37, seeks classy gentleman, 35-50, to be my best friend, share dreams, music, romance, life. 3089 ✉

Intelligent, Successful, Handsome Man—Seeks lovely, intelligent woman for friendship, romance, long-term relationship. Retired, 60, healthy, passionate, generous. Likes family, music, golf, reading, movies, theater, tennis. Photo appreciated. 3064 ✉☎

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Athletic Attorney Seeks Life Mate—Single, white Jewish male, 32 (nonreligious, no kids), fit, down-to-earth, seeks slim, single/divorced white female, 27-34, for a long-term relationship, marriage. Note/photo/phone. 3055 ✉☎

Smart, Attractive, 36-Year-Old Male—Highly educated, never married, interests include Shakespeare in the Park, travel, the outdoors, seeks witty, fun, fit, single lady, 27-35, for friendship and possible committed relationship. 3087 ✉

Nice Package—Successful, single, white, divorced businessman seeks a special lady for a loving relationship. Someone who is pretty, honest and trim, preferably in her 40s. I am 5'10", 160 lbs. My friends tell me that I'm very attractive, sensual, stable, and of course available. I'm looking to share sunrises and sunsets. Smokers welcome. Current photo, please. 3088 ✉

As Sexy As Samantha—As successful as Miranda, as smart as Carrie and as ultra feminine as Charlotte. Bright, sensual, profesisonally accomplished 40-something brunette, Jewish (nonreligious), warm, curvaceous and loving, seeks brilliant, kind, upscale professional, mensch, as successful as Big and as sensitive as Aidan. jersiepeach@aol.com 3106 ✉☎

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NYMESSAGE

Mom Of Terrific-Looking—Picky, Jewish, single professional young woman would love to trade ideas, stories and phone numbers with other Jewish parents of picky, single, 30 and 40-something professional adults. Mommaslooking@aol.com 3076 ✉☎

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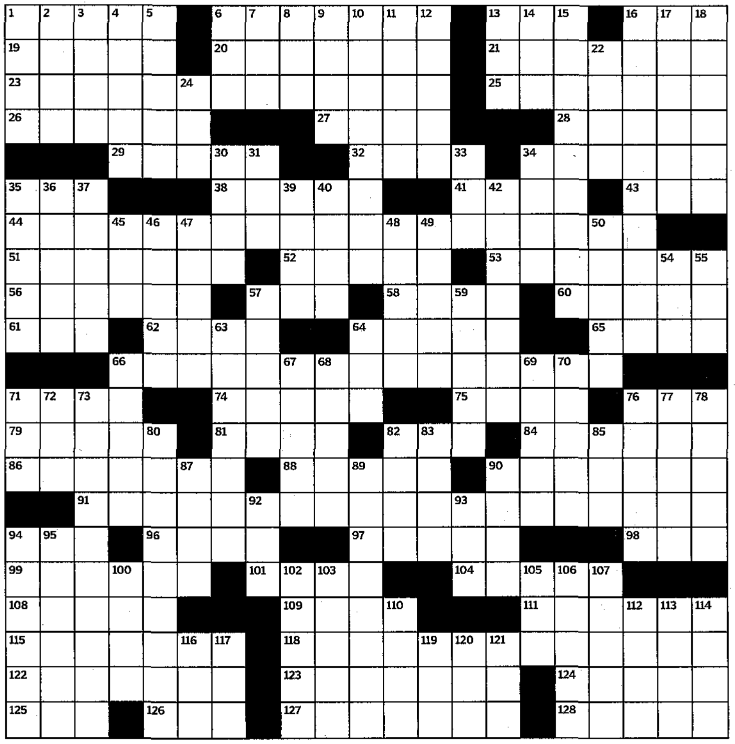


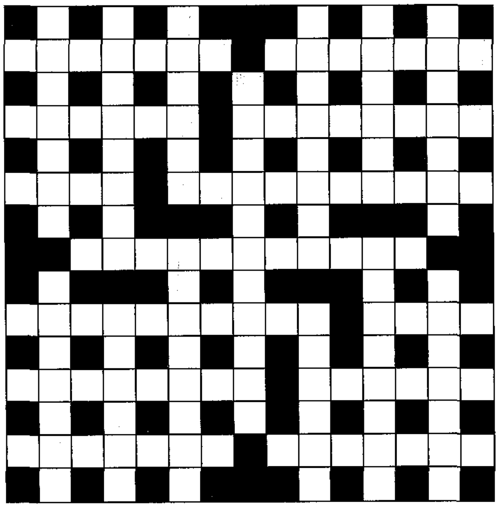
ACROSS

1 Salary hike
6 Inform
13 Sphere
16 Faulkner's "—— Lay Dying"
19 Approximately
20 Capital of Iran
21 Thickness-measuring device
23 1956 murder movie
25 Bicolored
26 Gawks (at)
27 Opposition voter
28 "—— Work It Out"
29 Rubinstein of the keyboard
32 Carpentry medium
34 Jail resident
35 Auto co. that made the Rambler
38 "The Feminine Eye" journalist Alexander
41 Bone below the elbow
43 Brown of Big Band fame
44 1994 murder movie
51 Neighbor of Peru
52 Turn —— new leaf
53 Poker-faced
56 Research dissertation
57 It's in the genes
58 The "O" in S.R.O.
60 "—— Have No Bananas"
61 Lawn replenishment
62 One of the yakis in Japanese cuisine
64 Foretokened
65 Slippery, like a lamprey
66 1980 murder movie
71 8th C. Chinese poet
74 Electrician, at times
75 Cannon who wed Cary
76 Tree exudate
79 Bitter to the taste
81 Derrière
82 Corner shape
84 WW II French general's last name
86 TV's Rivera
88 Strainer
90 Throb
91 1960 murder movie
94 Before mo, in a replay effect
96 Two-ply cookie
97 Kind of statesman
98 Fourth-yr. students
99 British North America, today
101 Hamlet's option
104 Tantalize
108 "Brought as —— to the slaughter": Bible
109 Frozen raindrops
111 Get snug
115 Examine by touch
118 1987 murder movie
122 Stretchable
123 More hoity-toity
124 Indivisible entity
125 Far from joyful
126 Medical-care gp.
127 Intrinsic nature
128 Extends across

DOWN

1 Beggars' garb
2 Border on
3 College in New Rochelle
4 Hinduism's Kama ——
5 Kin of chloroform
6 Bank convenience, for short
7 Pod holding
8 Tel. booth sign
9 Hester Prynne's stigma
10 Some pots, grills, etc.
11 Took care of, as duties
12 Film composer Morricone
13 Libra-Scorpio mo.
14 Like steak tartare
15 1994 murder movie
16 Coppola epic, with "Now"
17 Congressional body
18 Cara and Dunne
22 Agenda listing
24 Part of i.e.
30 Muscovite's country, formerly: abbr.
31 Seventeenth Greek letter
33 Couple
34 Gandhi's land, on a French map
35 Acts as accomplice
36 A lot, in Mexico
37 Given a hint
39 Cosmetics company that calls
40 St. Petersburg's river
42 Epithet for Billie Holiday
45 Article with Vegas
46 Archie Bunker's wife
47 "I'm Beginning —— the Light"
48 Witch's transport
49 "CHiPS" actress Oakes
50 What "do" is, in a "Sound of Music" tune
54 Leather punch
55 Bonaparte's marshal at Waterloo
57 Confederate war song
59 Ivan of '80s–'90s tennis
63 Did over a manuscript
64 "Boy, it's cold!"
66 Synagogue scroll
67 This is garbage
68 Spine-chilling
69 Touch base till a fly ball is caught
70 —— fours (creeping)
71 Trail behind
72 Bartender's "rocks"
73 Paid message in a publication
76 Murders
77 Do tailoring
78 One's equals
80 1966 murder movie
82 Devil's doing
83 Pencil innards
85 South of 99-Across: abbr.
87 "Dumb" girl of old comics
89 Certain swordsmen
90 Skin opening
92 Nursery-schooler
93 Hair covering
94 Land and sea paintings
95 Refrain repetition
100 Sound boosters, informally
102 Chicago airport
103 Foundation
105 Gloucester's Cape
106 Junctures made by stitching
107 Legally impede
110 Be a couch potato
112 Grammy-winner Turner
113 Temporary grant
114 Signs off
116 Bob Cratchit's boy
117 "The Name of the Rose" author
119 Sermon subject
120 Dry, as wine
121 High dudgeon

The 'Guardian' Crossword Set by Araucaria



Method: *Solve the clues and fit the solutions into the diagram jigsaw-wise, wherever they will go.*

A A pub in Windhoek, say, first off: these swimmers . . . (8)
B . . . include some wine, nightflier first, and limners. (10)
C The C could be for Central: this is knavery. (8)
D All cacti die, hence Marxist path from slavery. (11)
E A—the pink paper's following direction. (4)
F B, fixed to belt, bears weapon for protection. (4)
G O! sugar I must give them . . . 'n' booze and bacon? (7)
H What's loved when seen, or Tennyson's mistaken. (7)
I Absorbed with food, at home (say) showed some humour. (8)
J My little boy is favoured by perfumer. (7)
K Repair of egg foxed them and those they'd ridden. (4'1,3)
L Song to go up and down: like fox, stay hidden. (3,5)
M Short time on bed (says F) when night's so splendid. (7)
N Great scientist with one of A appended. (6)
O Bone set—not sure—by sturgeon (see samizdat?). (7)
P Most game birds, caught, are something to be sneezed at. (7)
Q A mineral, we hear, maybe a gallon. (6)
R Warm up the point in ostrich, tip of talon. (6)
S Member of A, a girl another sounded. (10)
T It's after blood: credit, I bet, confounded. (4,4)
U Doubt if a hunt is wanting reformation. (7)
V Nasty Eastenders' Queen's kept obligation. (7)
W Bent about mischief, Lycid's bier's diluted. (6)
X Mandela's cross as honour is disputed. (6)
Y There it is wide and blue, one dry appliance. (6)
Z Suit Eastern Church, say, nowt: domestic science? (11)

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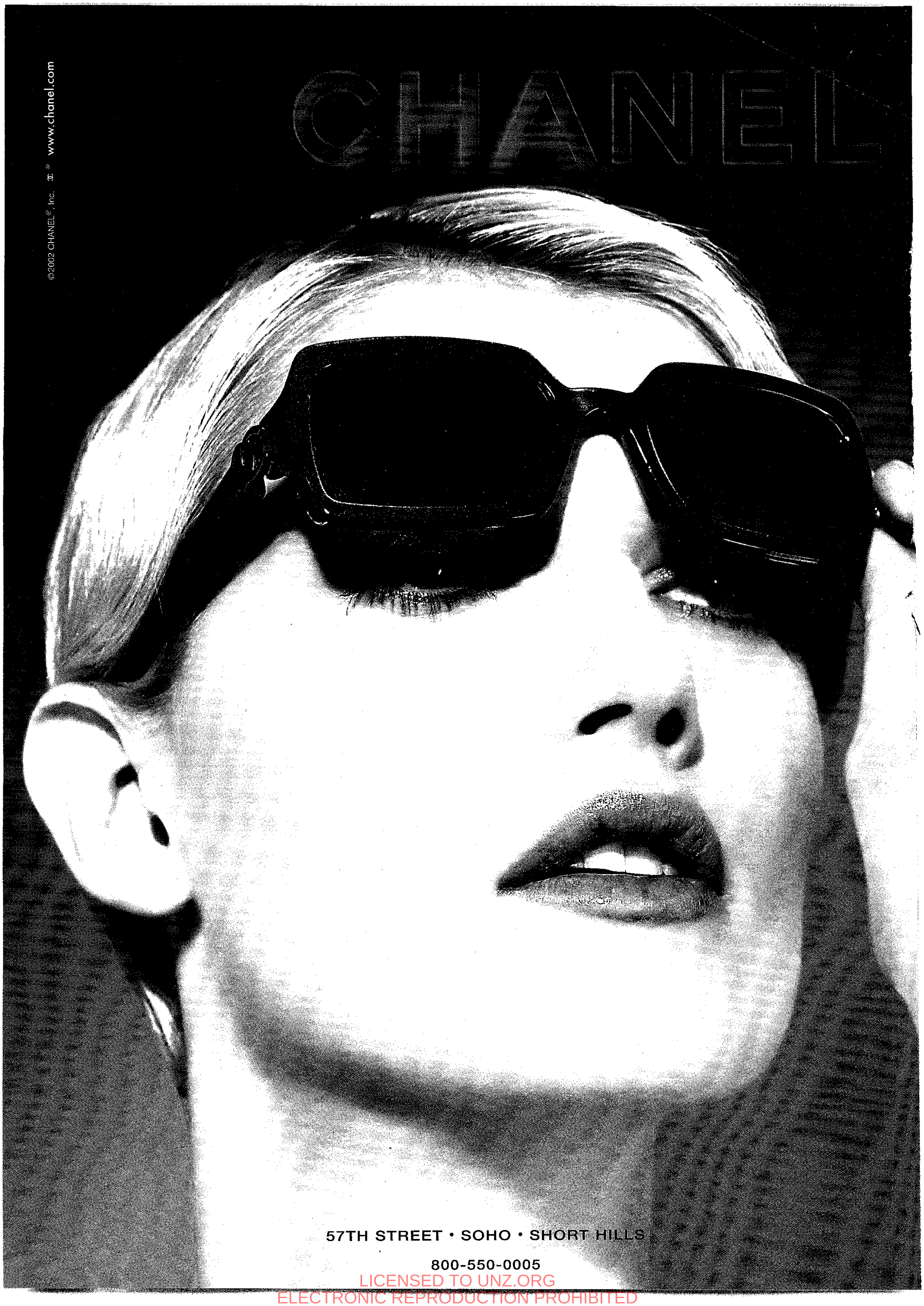
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